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ABSTRACT

The Speech Communication Association's 1971 summer conference provided instruction in the application of basic research and innovative practices in communication. It was designed to assist elementary, secondary, and college teachers in the enrichment of content and procedures. The proceedings include syllabi, course units, and bibliographic materials for the thirteen topic areas presented at the conference. The topic areas include: free-speech issues, language development of elementary school children; high school theatre programs; nonverbal communication; oral interpretation; developments in communication research; behavioral objectives; and production of homemade audio-visual materials. (RN)

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PROCEEDINGS

SPEECH COMMUNICATION ASSOCIATION
SUMMER CONFERENCE VII

MINI COURSES IN SPEECH COMMUNICATION

PALMER HOUSE HOTEL, CHICAGO, ILLINOIS
JULY 8-10, 1971

EDITED BY
ROBERT C. JEFFREY

SPEECH COMMUNICATION ASSOCIATION

STATLER HILTON HOTEL

NEW YORK, NEW YORK 10001

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PREFACE

The first five summer conferences sponsored by the Speech Communication Association centered on problems relating to research in speech communication and were designed by the Research Board of SCA. The 1970 Summer Conference focused on educational methodologies for the purpose of exploring the practical implications of recent research for the classroom teachers of speech and was designed by the Educational Policies Board of SCA. Following that conference, the Educational Policies Board expressed an interest in planning a conference that would more directly and immediately effect the improvement of teaching speech on the elementary and secondary school levels. To that end, the members of the Board originated the concept of a series of mini courses that would present cutting edge content and methodologies for teaching speech communication; the concept for the 1971 Summer Conference was born.

The purpose of the 1971 SCA Summer Conference was to provide instruction in basic areas of recent research and innovative practice in the field of human communication that would assist elementary, secondary, and college teachers to enrich content and procedure in and on teaching. A series of short courses in thirteen substantive areas was designed and to instruct in the courses, the services of recognized experts in each area were obtained. Participants selected the courses they wished to attend. Syllabi, course units and bibliographic materials were provided participants in several of the courses in advance of the conference.

Each participant completed an evaluational questionnaire at the conclusion of each course, the results of which are available to directors of similar conferences that might be planned in the future (the instructors, in a meeting prior to the conference, voted to omit the results of the evaluations from the Proceedings). The evaluations clearly testify to the success of each of the mini courses and offer suggestions for some modifications in future similar conferences.

The Proceedings contain a statement of the purpose for each of the courses, course outlines, summaries of proceedings, bibliographies and other materials that were made available to the participants.

Two highlights of the conference were the keynote address by Dr. Richard Byrne and th[illegible]ference luncheon address by Mrs. Helen Bain, immediate past Pres[illegible]of the NEA. Transcription of their speeches are included in the Pr[illegible]ngs.

The success of the conference resulted from the interest and energies of many people. Principal among the contributors were the members of the Educational Policies Board (Dorothy Weirich, Barbara Wood, Ralph Lane, Ronald Allen, Malcolm Sillars and William Work) who germinated and nourished the idea; national office staff, particularly William Work and Robert Hall, who handled all physical arrangements with their usual aplomb; and all members of the SCA Administrative Committee who contributed ideas and names for consideration as instructors. The group most responsible for the success of the conference was, of course, the instructors. They were all cooperative and diligent in the preparation and execution of their individual courses; their contributions fill the pages of this publication.

Robert C. Jeffrey
Conference Director

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PROGRAM
SCA SUMMER CONFERENCE VII

Palmer House, Chicago July 8-10, 1971

Thursday, July 8

6:00-8:00p.m.	Registration	6th Floor
8:00 p.m.	Opening General Session Robert C. Jeffrey-Conference Director, Presiding Remarks: William S. Howell, President SCA Address: "Living in Electric Space" - Richard Byrne, University of Texas	Monroe Room 6th floor
9:00-11:00p.m.	No Host Reception	Adams Room 6th floor

Friday, July 9

8:00 a.m.-noon	Registration	6th Floor
9:00-5:00 p.m	Courses	

Course A.	"Concepts and Issues in Freedom of Speech" Instructor: Franklyn Haiman, Northwestern University	Room 726-7 7th floor
Course B.	"Evaluating Speech and Language Development of Elementary School Children" Instructor: Rita Naremore, Indiana University	Room 733-34 7th floor
Course C.	"The Implications of the National Development Project on Rhetoric for the Teaching of Speech" Instructor: Lloyd Bitzer, University of Wisconsin	Room 739 7th floor
Course D.	"Instructional Uses of Communication Models" Instructor: Ronald L. Smith, General Motors Institute	Room 702-3 7th floor
Course E.	"Managing Conflict Situations (Or Managing Conflict Creatively)" Instructor: John Keltner, Oregon State University	Room 14 Club floor
Course F.	"The National Study of High School Theatre Programs: Implications for Curriculum and Instruction" Instructors: Joseph S. Peluso, Seton Hall Univ.(Dir. of Study) Wallace Smith, Evanston Township High School, Pres., American Educational Theatre Association	Room 744
Course G.	"Non-Verbal Communication: ABC. . ." Instructor: Randall Harrison, Michigan State Univ.	Room 16 Club floor
Course H.	"Objectives for the Basic Course in Interpretation" Instructor: Wallace Bacon, Northwestern University	Room 18 Club floor
Course I.	"Applications of Multivariate Statistics in Communication Research" Instructor: Francis J. Kelly, Southern Illinois Univ.	Room C 6th floor

9:00-12:00 noon

Course J. "Developing Behavioral Objectives" — Room B, 6th floor
Instructors: Larry Barker, Florida State University
William Brooks, Purdue University

Course K. "Fast, Cheap and Good: Production of Personalized Visuals for Classroom Instruction" — Room A, 6th floor
Instructor: Richard Byrne

2:00-5:00 p.m

Course J. For College Teachers — Room B -6th fl

Course L. "Individualized Learning Environments" — Room A, 6th floor
Instructor: Robert Brooks, University of Texas

Saturday, July 10

9:00-12:00 noon

Courses A-I Continue in same rooms

Course J. For K-12 teachers — Room B -6th fl

Course M. "Implications for Speech Instruction from an NEA Presidential Year" — Room A, 6th floor
Instructor: Helen Bain, NEA President

12:15 p.m. Luncheon — Adams Room, 6th floor
Address: Helen Bain, President, National Education Association

Presiding: William S. Howell, SCA President

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KEYNOTE SPEECH

"Living in Electric Space"*

Richard Byrne
The University of Texas
at Austin

We are living in a roaring current of change. Oddly enough, many people who are subject to this change seem blindly unaware of its existence. "Whoever discovered water, it wasn't a fish." Most of us flew to this conference in jet aircraft, and as we flew, we were relatively unaware of the incredible forces at play within inches of us. A thin skin shielded us from the maelstrom of bitter cold, oxygen starved air. In films such as AIRPORT we have been shown what happens when people suddenly become aware of the environment in which they exist. In that instance, the realization was forced upon the passengers due to one small hole piercing the protective skin.

The response of modern man to change is widely varied. Some are completely unaware of the colossal changes underway. Others recognize change but resist it, taking pleasure in the fact that kids are no different than they ever were. "We were rebellious too. Today they occupy the dean's office or burn down a building. Back then we tipped over outhouses. It's just kids feeling their oats."

On the other hand many thrive on change and seek it out. Every university, in fact, every department, has faculty members who desperately wish they were somewhere else, because "over there, they're really doing it!" What "it" is doesn't matter at all. Change is the thing.

The country is widely divided in lifestyle. There is what Alvin Toffler calls a crackup of consensus. There are divisions among portions of the citizenry which previously had been unified. There are new loyalties, and disappearance of traditional loyalties. Several instances can be cited from Toffler's book Future Shock which makes this clear. Charlotte Moorman, an avant garde musician and artist, is arrested in New York City for playing a cello while wearing no brassiere. At the time of her arrest, Carol Doda and her silicone injections had been dancing topless in San Francisco for several years. In St. Louis, a sex research institute hires prostitutes for copulation before television cameras, while in Columbus, Ohio there is a city-wide flap over the little brother doll which has miniscule genetalia. In Kansas City, Missouri a homosexual campaign to lift a Pentagon ban on homosexuals in the armed forces is successful. And the Pentagon lifts its ban while United States jails are full of men who were arrested on charges of homosexuality.

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* This was an oral presentation accompanied by a multi-screen media presentation using a triptych format, three Kodak Carousel 850 projectors, and a stereophonic tape deck. Although the presentation is not complete without the visuals accompanying the text, there will be no attempt made to duplicate the visuals or indicate their precise nature. They were in the form of titles, graphic compositions, photographs and abstract images which reinforced or served as visual couterpoint to the verbal text.

This drastic shift of values has been abundantly clear in my own classes at the University of Wisconsin and the University of Texas. Five or six years ago as a portion of a course in film history I used to show students WAR COMES TO AMERICA, a film from the "Why We Fight" series produced during World War II. This documentation of American virtues, suggesting that Americans are bluff, bold, courageous, was accepted, if somewhat bemusedly, at the University of Wisconsin, Then came the drastic changes of the age of demonstration. When I recently showed WAR COMES TO AMERICA to my class at Texas the students rolled in the aisles at such an outlandishly idealistic description of the American temperament. There is growing uncertainty about money, law, order, race, religion, family and self.

How else is this current of change manifested? Kenneth Boulding has suggested that man born in this century was born in the middle of human history. That is, as much has happened since his birth as happened before. Toffler calls this "the 800th lifetime." He says that if the last 50,000 years of man's existence were divided into lifetimes of exactly 62 years each, he would have 800 lifetimes. The dating means nothing, for Toffler is nothing if not arbitrary. It's merely a convenient way to suggest that the first 650 of those 800 lifetimes man spent in caves. He has communicated through writing only in the last seventy. Masses of men have seen printed words only in the last six. We have been able to measure time with more precision than a sundial only in the last four. Only in the last two have we had electric motors, and most of what we know, have and do has been created in the 800th lifetime. This 800th lifetime is the age of accelerating social process.

No matter what parameter man may choose, there is a markedly accelerating curve of achievement. Take population. In 1850 there were four cities in the world of a million population or more. In 1900 there were 19. In 1960, there were 141. At the current rate of growth we must double all existing cities in the world in the next eleven years. The same is true of speed traveled. In 16,000 B. C. the camel caravan went eight miles per hour. In 1600 B. C. a magnificent idea arrived with the development of the chariot, which went 20 miles per hour. This was such an amazing feat that 3,500 years later the mail coach went only 10 miles per hour. In 1825 the steam locomotive traveled at a speed of only 13 miles per hour, but then the acceleration curve takes over. In 1880 we travel 100 miles per hour. It takes 58 years to crack 400 miles per hour, 20 for 800, 10 for 4,000, and shortly thereafter we travel at 18,000 miles per hour--escape valocity from the earth's gravitational pull. Another index of accelerating change is the incredible mobility of the American. Buckminster Fuller estimates that the typical American traveled 1640 miles per year in about 1914, 1,300 miles of this walking. Today the average man travels 10,000 miles per year and lives much longer.

Our concept of home has been drastically altered by this mobility. Home once meant fixed roots. It was a place where childhood toys were kept to be viewed like a museum on later holiday visits. Now, in seventy major U.S. cities, average residence in one place is less than four years. When I began to prepare these remarks I thought of my own experience with home and viewed myself as a stable member of the university community. I thought those who moved every four years were "city folks" and not a professor on a university campus. However, I found, to my utter shock, that in twelve years I have occupied eight residences, one of these for the four years I spent as a graduate student, and I have averaged approximately thirteen months in each residence since. The point is well made to me, I am not mobile by self-perception. Change is everywhere.

Americans are developing a new attitude toward things. We have become a throw-away society. We are being trained on every hand to consider things and relationships and people as transient items of only temporary interest. Our culture uses and then discards milk cartons, paper clothing, carry-out fast food, space rockets, and the incredible paraphenalia left on the moon. In Japan all tissues are thrown away and cloth is now considered unsanitary. In English six pence buys a Dentamatic throwaway toothbrush complete with water and paste in tube stations. One of the most amazing manifestations of this transience of things is the new "Twist and Turn Barbie" doll. This doll is slimmer than the old Barbie, with real eye lashes and a twist-and-turn waist. However, the zinger is in the cash trade-in allowance offered on old Barbie dolls. The implication is clear that children are taught from the beginning that things and relationships are to be kept only until a newer, better deal arrives.

The subject of these remarks is "Living in Electric Space," and in no area of human endeavor is the rapid acceleration, continual change, and ever increasing transience more apparent than in electronic communications. The computer, for example, has smashed into every intellectual discipline with waves of new hypotheses. Computers have brought a storm of fresh ideas to university campuses. It seems likely that the computer and other electromagnetic devices will replace transportation as the economic base of the nation. Instead of moving people to places and ideas, electronic communications technology will move ideas and perhaps even places to people.

The sense of proliferation is clear in electronic communication. At this moment, which is approximately 9:00 p.m. in Chicago, Illinois, this room is filled with close to 200,000 voices in communication signals. These voices are rocketing through the walls, through the ceiling, and through our very bodies. We only lack the appropriate antennae and receivers to translate these. A. M. signals, F. M., television, short wave, taxi-cabs here in the city, signals from monitoring devices on the moon and telemetry from the Martian fly-by are all available to us here, now. We are bombarded by verbal and electronic imagery every day. The average American spends 52 minutes each day reading. This hardly seems possible, but it doesn't mean just newspapers and magazines, but also billboards and breakfast food boxes. This accounts for 10,000 to 20,000 edited words per day. He listens to the radio an hour and a quarter a day, another 11,000 processed words. Several hours a day he watches television, another 10,000 words plus 30 visuals per second. He is assaulted by 560 advertising messages per day, blocks out approximately 484, notices 76, and acts on only a few.

Young people have been conditioned to function in a way quite distressing to their elders. They seem to function with moderate efficiency when attending to several channels of communication, an experience which they obviously enjoy. They are much less interested, and work with less diligence, when offered a single channel of communication. When I was a child my mother said to me with numbing regularity, "do one thing at a time, and do it well!" Young people today have no interest in doing one thing at a time. Their music their light shows, their life style, their clothing all suggest they want to do many things at one time. This is not to suggest that multiplicity in message design is good or bad. It simply points out that there is a fascination with multiplicity in imagery and meaning which is enormously appealing to young people today.

There are many media available to those who wish to communicate to the young in their own idiom. Much of the most advanced experimental work in the area of multi-media communication has been done in international expositions and world fairs. This is possible largely because at such events national pride is at stake and the budgets for experimentation are practically limitless.*

One key to successful life in electronic space is that man must learn to control both the space and the electronic message. He must no longer accept the rigidity in programming which has been imposed on this electronic sphere but must find creative and imaginative ways to control the data with which he is bombarded. One early experimenter, an avant garde artist names Nam June Paik, takes color television sets, alters their circuitry, inserts magnets in the system, and converts the mundane messages of daily television into a rare and exciting form of abstract electrographic art.

Another development will be the appearance of electronic environments for the home. In such environments space is not complete without the use of projected electronic imagery. Man will be able to control not only the temperature and humidity of the space in which he dwells, but the color, the smell, and the very "sense of place." Many apartments and portions of houses are now being designed to incorporate built-in projection capabilities to allow the resident to select and control the nature of his home electronically.

New electronic devices are appearing which will further alter man's environment and his perception of himself. One, which is currently little more than a toy, is commonly called EVR (Electronic Video Recording). EVR is given various names, depending upon commerical manufacturer: Cartrivision, Videodisc, Colorvision, Selectavision, etc. This is a combination of super eight motion picture film, audio-tape recording, video recording, and magic. At the moment it is little more than a playback system for prepared media materials such as films, talk shows, etc. It currently serves the purpose of increasing the efficiency of teachers in selected educational institutions. Later it will change the way we live.

Experimentation is now underway to develop practical holographic television systems. The hologram, as most of you know, is a synthetic representation of three dimensional space produced at this point in time by the use of lasers. It is not simply a binocular effect as was the abortive "3-D" of the 1950's. It produces a much more believable third dimension which actually alters in perspective as the viewers position relative to the image is altered. What this means is that in the not too distant future there will probably be wall-size color television-murals, simulating true three dimensional space. At that moment image will become environment and the spectator will become participant. Ramifications of this for communication, drama, and the American psyche, are profound.

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*The presentation treated a wide variety of multi-media formats indicating th projection systems used, audience arrangements, subject matter and hardware and software requirements. Among the multi-media experiences described and illustrated on the three screens were cineorama, the work of USCO under the guidance of Gerd Stern, the moviedrome of Stan Vanderbeek, the Institute of Texas Cultures exhibit at Hemisfair '68, Kaleidoscope, Polyvision, Laterna Magika, and Diapolyecran, all from Expo '67 in Montreal. Other systems treate were Charles Eames' information machine and the three screen and 16 screen systems developed and used at the University of Texas.

Other essentially electronic devises include microbook, microfiche, and the now holographic microdot. These, used in conjunction with home consile display systems with attached microcopy printout, will make the basic knowledge of the human race available in an unprecedented way.

A closing note: The hope for a fruitful life in electronic space lies in man use of the creative process. Too often creativity is associated with the fine arts or at least the nonuseful experiences of mankind. Abraham Maslow notes that "a first rate soup is more creative than a second rate painting." Rollo May calls creativity "the encounter of the intensively conscious human being with his world." Eric Fromm says "creativity is the ability to see and to respond." Without doubt the amazing future of electronic communications promises change and offers challenge. The creative man may be able to cope with both.

MINI COURSE A

"Concepts and Issues in Freedom of Speech"
Conducted by Franklyn S. Haiman

Purposes and Procedures

The primary purpose of the sessions will be to acquaint participants with some of the basic concepts that should be dealt with in units of courses in freedom of speech, and with the contemporary status of issues related to those concepts. The format will be lecture and discussion. Attention will also be given to useful source materials. If backgrounds and needs of participants make it feasible, part of the time will be spent in workshop format discussing teaching methods in this area.

Materials Provided Participants in Advance of Short Course

"Why Teach Freedom of Speech?"

The 1970 convention of the Speech Communication Association marks exactly one decade since the birth in St. Louis of what has become the Committee on Freedom of Speech of our national organization. It was at one of those after hours convention bull sessions that a small group of SAA members decided the obvious--that teaching and research on problems of freedom of speech is a significant and legitimate area of interest that had, for some reason, been left unattended by our discipline, and that a concerted effort should be undertaken to change that situation. The response to this initiative by other members of the profession was more enthusiastic, more widespread, and more immediate than any of us at the first caucus could possibly have predicted or hoped for. It was obviously an idea whose time had come, indeed, was apparently overdue.

In the short ten years that have ensued, the Free Speech newsletter has been one of the most regular, substantial, and appreciatively read publications of the association's interest groups, the Free Speech Yearbook has become an institution, and the Committee has become an accepted and respected part of the SCA Establishment--a far cry from its stormy first two years. Courses or sections of courses devoted to the study of freedom of speech have sprouted into existence in speech communication departments all over the country; books and dissertations have been written on the subject by members of the profession; and this writer's Quarterly Journal of Speech article on the "Rhetoric of the Streets" was appended to the petitioner's brief submitted to the U.S. Supreme Court in Gregory v. City of Chicago, 394 US111 (1959), a case involving the picketing of Mayor Richard Daley's home, and it partially inspired the appelant's brief in Street v. New York, 394 US576 (1969), an impressive document by the New York Civil Liberties Union arguing a communication theory based rationale in behalf of First Amendment protection for flagburning and other non-verbal symbolic acts.

It is difficult for one who has been deeply immersed in the developments of these ten years to realize that the question, "Why Teach Freedom of Speech," is still an unanswered one for many people, both within our discipline and outside it. It is also easy, and pleasant, to forget the recalcitrant colleagues from other divisions of the university who, in the deliberations of the curriculum committee, were dubious about the introduction of such course work in a department of speech. The arguments which prevailed in that situation, however, are the same as those which can be offered today for any who may still require an answer to the query, "Why Teach Freedom of Speech?" or "Why do it in the speech department?"

The first and most basic point is that the viability of our very profession rests on the assumption that freedom of speech, as a political principle, is sufficiently understood and accepted in the society in which we work so that what we do has substance and meaning. If the national debate proposition were "Resolved, that twelve angels can dance on the head of a pin," if classroom exercises were confined to the declamation of Russel Conwell's "Acres of Diamonds," and if doctoral dissertations consisted of such research as counting the alliterations in Agnew's addresses, we would and should be exiled from the academy. The vitality of the teaching of speech, from classical to modern times, has ebbed and flowed with the relative absence or presence of freedom of speech in the surrounding society. If, as a recent CBS poll suggested, a silent majority of Americans do not understand or appreciate the First Amendment and its ramifications, then we, as a profession have a primary vested interest in developing that understanding and appreciation. As the Legislative Assembly of our national association resolved on August 18, 1963 in Denver, "The Speech Association of America subscribes to the view of the United States Supreme Court that freedom of speech holds a preferred position in the constellation of American constitutional principles."

The second point is an argument by analogy to the field of journalism, though it is a sad commentary on the history of our own discipline that one should even have to reach for such an analogy. Courses in "press law" have been in existence as long as there have been departments or schools of journalism, it being taken for granted that students in training to be writers in a public medium must know their legal rights and responsibilities. Certainly the oral communicator, whether his medium be the public speech or rally, radio or television, stage or screen, needs equally to know his rights and responsibilities--especially in an era when so much controversy surrounds the exercise of those rights and the relevant laws and court decisions are as complex as they are. When a young black man in California is indicted for "threatening the life of the President" in a speech while another young black man in Washington, D. C. is supported by the U. S. Supreme Court for virtually the same kind of comment; when a student in one school in New York City is told by a Court that it is permissible to "sit out" the pledge of allegiance to the flag but another court in the same city required another student to either stand silently or leave the room during the ritual; when the producer, director and cast members of Che or The Beard are charged with violating the obscenity laws while Hair is unclipped; when the film, I Am Curious, Yellow is found by a U. S. Circuit Court of Appeals to merit First Amendment protection but the supreme courts of Massachusetts and Maryland find just the opposite; and when the Smothers Brothers seem not to know from one week to the next whether they will survive the scrutiny of their network's censors; it is clear that there is much our students need to know.

Third, there is a unique research and writing contribution that scholars in speech communication can make to the development of the law of freedom of speech which lawyers, or political scientists, because of the particular perspectives from which they view the world, are not likely to offer. It is the semanticist who can most effectively analyze the weaknesses of the Supreme Court's "fighting words" doctrine (words which "when said without a disarming smile. . .as ordinary men know, are likely to cause a fight") or its obscenity test ("whether to the average person, applying contemporary community standards, the dominant theme of the material taken as a whole appeals to the prurient interest"). It is the communications experimentalist who is most likely to produce evidence which casts doubt on the law's unquestioned assumption that a speaker can justifiably be held to account for "inciting" illegal conduct in his listeners. It is the historical critic of free speech controversies who may sharpen our perceptions regarding the political and social causes of repression, and the empirical field researcher who may help us better understand the fears and anxieties which make the public's acceptance of the First Amendment's mandates so difficult.

The foregoing comments will hopefully answer the question as to why freedom of speech should be taught, and why it should be taught in speech departments, but may still leave open the question as to whether speech professors, who are not also lawyers, are competent to do that teaching. This may be a more difficult question since clearly most speech teachers are not now adequately trained to do the job, nor can that be corrected by a quick cram course. The area is a highly complex one, and the amount of literature one must read to be literate in the field is huge. The task should be undertaken with intelligence, with humility, and in small steps. But as surely as there are now few teachers of speech fully equipped for this undertaking, there are some who are well equipped and many others who can make themselves so if they choose to devote the time and effort to it. When this writer's new course, and the issue of the proposed instructor's competence to teach it, hit the fan in our graduate school curriculum committee seven years ago, with the doubts coming primarily from a chemist, an English professor, and a mathematician, it was happily, and of course most persuasively, two professors of law and a political science professor of constitutional law who came to the rescue. One law professor pointed out that he had learned his labor and anti-trust law in law school from an economist and probably more effectively than he would have from a lawyer. The political science professor asserted that he could never, within the broad framework of responsibilities and time assigned to his constitutional law course, give the specialized and concentrated attention to strictly First Amendment problems that they undoubtedly merited. The interchange was reminiscent of that perhaps apocryphal conversation between Alexander Meiklejohn and Felix Frankfurter in which Felix suggested that Alec ought to go to law school, and Alec said he would accept the advice if Felix would go to philosophy school.

There is, finally, a bonus to be derived from the addition of course work in freedon of speech to the curriculum of our discipline. Such work is indisputably "relevant" in the eyes of our students, as well as intellectually challenging for them. Although some of our colleagues may quarrel with the educational legitimacy of the first of those criteria, our restive students certainly would not, and it is they, after all, whom we allegedly are serving.

Recommended Source Materials

Books

Bosmajian, Haig The Principles and Practice of Freedom of Speech
Chafee, Zechariah Free Speech in the United States
Clor, Harry Obscenity and Public Morality
Emerson, Thomas The System of Freedom of Expression
Haiman, Franklyn Freedom of Speech: Issues and Cases
Levy, Leonard Freedom of Speech and Press in American History: A Legacy of Suppression
Meiklejohn, Alexander Political Freedom
Mill, John Stuart On Liberty
O'Neil, Robert Free Speech: Responsible Communication Under Law
Report of the President's Commission on Obscenity and Pornography
Shapiro, Martin Freedom of Speech: The Supreme Court and Judicial Review

Articles

Alfange, Dean Jr., "The Balancing of Interests in Free Speech Cases: In Defense of an Abused Doctrine," Law in Transition Quarterly, Winter, 1964, pp. 35-63.
Barron, Jerome, "Access to the Press--A New First Amendment Right," Harvard Law Review, Vol. 80 (1967) pp. 1641 ff.
Columbia Law Review, Vol. 68 (1968) pp. 1091 ff., "Symbolic Conduct" (reprinted in Bosmajian, Haig, The Rhetoric of Nonverbal Communication pp. 118 ff.)
Haiman, Franklyn, "The Rhetoric of the Streets: Some Legal and Ethical Considerations," Quarterly Journal of Speech, April, 1967, pp.99-114.
Kalvin, Harry, Jr., "The Metaphysics of the Law of Obscenity," Supreme Court Review, 1960, pp. 1-45.
________________, "The New York Times Case: A Note on 'The Central Meaning of the First Amendment'", Supreme Court Review, 1964, pp.191-221.

________________, "The Concept of the Public Forum: Cox v. Louisiana," Supreme Court Review, 1965, pp. 1-32.
Sullivan, John Paul, "Editorials and Controversy: The Broadcaster's Dilemma," George Washington Law Review, April 1964, pp. 719-768.

Supreme Court Decisions

Abrams v. U. S. 250 US 616
Adderley v. Florida 385 US 39
Barenblatt v. U. S. 360 US 109
Brandenburg v. Ohio 395 US 444
Cantwell v. Connecticut 310 US 296
Chaplinsky v. New Hampshire 315 US 568
Cohen v. California June 7, 1971
Cox v. Louisiana 379 US 536
Dennis v. U. S. 341 US 494
Feiner v. New York 340 US 315
Freedman v. Maryland 380 US 51
Ginzburg v. U. S. 383 US 463
Gitlow v. New York 268 US 652
Hague v. C. I. O 307 US 496
Jacobellis v. Ohio 378 US 184
Keyeshian v. Board of Regents 386 US 589
Kingsley International Pictures v. Regents 360 US 684
Lovell v. Griffin 303 US 444
New York Times v. Sullivan 376 US 254
Organization for a Better Austin v. O'Keefe May 17, 1971
Red Lion Broadcasting v. FCC 395 US 367
Rosenbloom v. Metromedia June 7, 1971
Roth v. U. S. 354 US 476
Schenk v. U. S. 249 US 47
Stanley v. Georgia 394 US 557
Street v. New York 394 US 576
Terminiello v. Chicago 337 US 1
Thornhill v. Alabama 310 US 88
Times Film v. Chicago 365 US 43
Tinker v. Community School District 393 US 503
U. S. v. New York Times June 30, 1971
U. S. v. O'Brian 391 US 367
West Virginia Board of Education v. Barnette 319 US 624
Whitney v. California 274 US 357
Yates v. U. S. 354 US 298

Summary of Proceedings

The first part of the first session was devoted to surveying the backgrounds, interests, and desires of those enrolled in the course. It was decided that a relatively short amount of time should be devoted to discussing basic readings for courses in freedom of speech, and issues regarding the scope, emphasis, orientation, and topics for such courses; that no time at all should be spent on specific pedagogical methods (e.g. lecture vs. games vs. case methods, etc.); and that most of the time should be devoted to discussing recent developments in the law on a number of specific substantive issues as follows: the concepts of privacy and "public thrusting" as applied to obscenity and pornography, the latest court decisions involving "chilling effect;" flag desecration; teachers' free speech rights, in and out of the classroom; government demands for the source materials of journalists (e.g the threatened CBS subpoena); and the problems of access to the mass media for small and powerless minority groups.

Basic Readings

The attached "Selected List of Recommended Source Materials" having been distributed to the group, discussion centered on just a few of the items. The thesis and coverage of Thomas Emerson's new landmark work, The System of Freedom of Expression, was described by the instructor. Evaluative comments were also made about Leonard Levy's book, Jerome Barron's article, and the Columbia Law Review piece on "Symbolic Conduct."

Scope, Emphasis, Orientation and Topics

There seemed to be no disagreement in the group that topics for a course in freedom of speech should cover the full range of free speech and free press areas, limited only by availability of time. Two rather distinct approaches to the teaching of such a course were described and compared--one which attempts to provide the student with a large body of information about court decisions and precedents in the various areas of our concern, and another approach which simply attempts to sensitize students, by discussion of exemplar cases or incidents (often local in nature, in order to gain student emotional involvement), to some of the political and philosophical issues that are raised by free speech controversies, with no attempt to achieve any comprehensive coverage of information. It was suggested that the latter approach might be more appropriate in the less advanced courses, or where not much time was available, or where the instructor was not as well prepared by way of detailed background information. In this connection, strong cautions were expressed about faculty members trying to teach in this area without adequate preparation. Although it was felt that formal legal training is not necessary, something of its equivalent should have been achieved, at least in part, through experience, reading, etc.

Substantive Topics Covered

1. Privacy, "Public Thrusting," Obscenity and Pornography. The implications and non-implications of the Supreme Court's 1969 decision in Stanley v. Georgia were explored, as well as of Cohen v. California decided on June 7, 1971. The instructor expressed the view that the latter case may well be the most important decision for our field of interest in several years, and went over it with the group line by line. Considerable time was devoted to discussing the pros and cons of government regulations on the so-called "public thrusting" of obscenity and pornography.

2. "Chilling Effect." The instructor discussed the possible impact of the recent Younger v. Harris decision on the "chilling effect" doctrine. Some attention was also given to the claim of "chilling effect" with respect to police, FBI, and army surveillance of politically dissident groups.

3. Flag Desecration. The instructor reviewed the major recent court decisions (mostly at the state supreme court or U. S. district court levels, with two at the U. S. Circuit Court of Appeals level, and one at the Supreme Court level) dealing with flag burning, flag desecration, or flag emblems, and discussed the patterns that seem to be developing in this field.

4. Teachers' Rights. The status of First Amendment rights for teachers, as well as of due process rights when those First Amendment rights are in controversy, was explored. The possible conflict of interests between freedom of expression for the teacher in the classroom and freedom from that expression on the part of captive students was briefly examined.

5. Subpoena of Newsmen's Sources. The Caldwell decision from the 9th Circuit Court of Appeals, as well as decisions going the other way in Wisconsin and Massachusetts, were reviewed and the differences noted. The instructor hopefully predicted (it later turned out correctly) that the full House of Representatives would refuse to accept its committee's recommendation that CBS be cited for contempt of Congress for refusing to supply the out-takes on "The Selling of the Pentagon."

6. Access to Media. The final hour or so of the course was devoted to a discussion of the arguments pro and contra with respect to a government's possible obligation to insure that access to mass media is available to all groups in the society who wish to communicate messages. The conflicting views presented in the Barron and Sullivan articles were summarized, and attention was called to a recent speech by Richard Jencks, President of the CBS Broadcast Group, which most effectively presents the "free marketplace" side of the argument.

MINI COURSE B

"Evaluating Speech and Language Development of Elementary School Children"

Conducted by Rita C. Naremore

Purpose

An attempt to cover some theoretical and practical issues in evaluating speech and language development of the elementary school children. Included will be discussion of the following questions: What do we measure when measuring speech and language development? What instruments are (or should be) available for this measurement? How adequate are the evaluational statements we can make from the results of these measurements?

Tentative Course Outline

I. What can be evaluated?
A discussion of competence (linguistic and communicative) vs. performance--issues of definition and focus.

II. An evaluation of evaluation.
What tools are available (in the form of standardized tests, unstandardized tests, and crystal-balls) for evaluating children's language and/or speech? What are the implications of choosing one kind over another? What kinds of evaluative statements are appropriate?

III. A hopeful look into the future.
What it would be nice to know more about--and how we might find it out.

Participant Generated Guidelines for Language Evaluation

I. Selecting a test:

1. Be very sure that the test you are using fits your purposes. If you are interested in how a child produces a certain linguistic form, do not select a test which uses a comprehension task. If you want to know whether a child has some specific rule in his repertoire, make sure that the test is carefully controlled, and even then, be careful.

2. Be aware that the use of an "evaluative" instrument implies the use of some criterion against which the child's language performance is to be measured. The criterion can vary with different tests, with some tests using published norms and others using the child's own performance in varying situations. It is wise to evaluate the criterion, and be sure it is what you think it is.

II. Preparing the Tester

1. Give the tester as little background information as possible about the child. Even in the most "objective" situation, the tester's behavior toward the child can influence his performance.

2. Have the tester rehearse the test before giving it to the child. Care should be taken to insure quality of auditory stimuli in the test situation, particularly with imitation and comprehension tasks, and prior practice with these can help.

3. The tester should be prepared to answer questions that a child may ask during the test, and to handle inappropriate behavior (such as crying or demanding to leave the room).

III. The Test Situation

1. The tester should make every effort to establish rapport with a child before a test is given. The nature of the situation should be clearly explained to the child, to reduce his fear of the unknown.

2. When the same test is given to a number of children individually, the tester should be especially aware that all instructions and stimulus materials must be kept constant across children. Otherwise, there can be no basis for comparing performance.

3. The tester should be aware that in many test situations he will be making decisions about what constitutes a "right" answer (as when a child is instructed to touch a picture and his hand actually touches more than one picture on a page, or when a child touches two pictures in quick succession where only one is appropriate). The tester should decide ahead of time how to treat these occurrences (such as deciding that if the right answer is given in any way, it will be counted right), and the standard should be constant across all children tested.

IV. Interpreting and Using Test Results

1. When we give a test to a child, we assume that we are getting the best he is capable of giving. For this reason, it is recommended that no judgement be made of a child on the basis of a single performance on a single test. Everybody is entitled to a bad day now and then, and children's test performance is often depressed because of tension or fear in the test situation.

2. A child's test performance should always be related to his classroom performance (if he is in school) or to a parent's remarks about the child. Great discrepancies may suggest re-testing.

3. Tests of language development should not be used as measures of IQ or mental age. They are not designed for this.

4. Children should not be "tracked" in school on the basis of tests

of language development. There is no direct evidence of correlation between language test scores and success in school. Children's language ability changes rapidly when they are young, and what was true of a child's performance at week 1 may not be true at week 3.

5. Use test norms with great caution Most norms were gathered from white middle-class urban children and are thus inappropriate as criteria for other groups. The range of what is "normal" in children's language development has not been clearly defined by anyone, but is certainly very broad.

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Williams, F. and Naremore, Rita, "Social Class Differences in Children's Syntactic Performance: A Quantitative Analysis of Field Study Data," JSHD 12 (4), 1969, 778-793.

II. Methods of Analyzing Language Development Published Tests

Receptive Language

Peabody Picture Vocabulary Test; an individually administered test of verbal intelligence; Lloyd M. Dunn

Prices - Complete test kit, including one regular edition Series of Plates, Expanded Manual of directions including norms, and 50 Individual Response Records....................$10.00

American Guidance Service, Inc.
Publishers' Building
Circle Pines, Minnesota 55014

Van Alstyne Picture Vocabulary Tests; an estimate of general mental abili
based on the child's vocabulary (2-7 years); Dorothy Van Alstyne

Prices - Examiner's Kit (Test Booklet and Manual of Directions) $6.50

Individual Record Blank........................$2.00 pkg/35

Harcourt, Brace & World, Inc.
7555 Caldwell Avenue
Chicago, Illinois 60648

Assessment of Children's Language Comprehension (ACLC); a critical element index; Foster, Giddan and Stark

Prices - Specimen Set (includes card set, sample form, and instructions)....................................$9.75

Set of 41 cards................................$9.00

Consulting Psychologists Press
577 College Avenue
Palo Alto, California

Other Language Tests

Verbal Language Development Scale; a measure of language age; Merlin J. Mecham

Prices - Scores Sheets, per package of 25......$1.30

Manual, per copy.................................$ .50
Speciment Set, with Manual, postpaid.............$ .55

American Guidance Service, Inc.
Publishers' Building
Circle Pines, Minnesota 55014

Northwestern Syntax Screening Test (NSST); Laura L. Lee
...................$10.00

Northwestern University

Illinois Test of Psycholinguistic Ability (ITPA) Revised Edition; Kirk, McCarthy, Kirk
Prices - Complete Kit.........................$43.50

University of Illinois Press
Urbana, Illinois 61801

Boehm Test of Basic Concepts; Ann E. Boehm
Prices - Specimen Set.........................$1.00
30 Tests w/direction and class record form.....$5.90
manual, separately............................$ .50

The Psychological Corporation
304 E. 45th Street
New York, New York 10017

Berry-Talbott Language Tests

Mildred F. Berry
4332 Pincrest Road
Rockford, Illinois 61107

MINI COURSE C

"The Implications of the National Developmental Project on Rhetoric for the Teaching of Speech"

Conducted by Lloyd F. Bitzer

Course Outline

Friday Morning: Overview of the National Developmental Project on Rhetoric, and implications for the teaching of speech communication.

Discussion of Project Documents (mailed to persons preregistered)

Friday Afternoon: The implications of the Rhetoric Project for the design of a speech communication curriculum

- Curricular objectives
- New-course development
- Innovations in teaching
- Alternatives to the basic public speaking course

Saturday Morning: The implications of the Rhetoric Project for the design of the basic (service) course in speech communication—with special attention to the teaching of invention, argument, and criticism

The participants in this mini-course had access to the materials generated by the National Conference on Rhetoric (St. Charles, Illinois, May 10-15, 1970), including (1) the final reports of the Committee on the Advancement and Refinement of Rhetorical Criticism, the Committee on the Scope of Rhetoric and the Place of Rhetorical Studies in Higher Education and the Committee on the Nature of Rhetorical Invention; (2) *The Final Report of the National Developmental Project on Rhetoric*. Additionally, they were asked to read in advance of the conference *The Prospect of Rhetoric*, edited by Lloyd Bitzer and Edwin Black. The participants in this course discussed curriculum applications of the conclusions and recommendations outlined in the final reports of the conference. Among the materials discussed were the following, taken from *The Prospect of Rhetoric* and *The Final Report of the National Developmental Project on Rhetoric*:

> From the discussions and documents of the project, there emerges a set of basic themes and statements regarding the outline of a satisfactory contemporary theory of rhetoric. This represents a consensus judgment which may be understood as the Project's answer to the basic question: What conception of rhetoric is needed in our time?--or, what are the primary dimensions, terms, and problems involved in elaborating a new rhetoric?
>
> 1. The technology of the twentieth century has created so many new

channels and techniques of communication, and the problems confronting contemporary societies are so related to communicative methods and contents that it is imperative that rhetorical studies be broadened to explore communicative procedures and practices not traditionally covered. At the second conference the committee on criticism declared in its final report:

> The effort should be made to expand the scope of rhetorical criticism to include subjects which have not traditionally fallen within the critic's purview: the non-discursive as well as the discursive, the non-verbal as well as the verbal, the event or transaction which is unintentionally as well as intentionally suasive.

This means that critical understanding and assessment should be brought to bear upon such objects as contemporary popular music which is helping to educate or otherwise shape the understandings of a generation of young Americans, news reporting and interpretation which are principal sources of public information about civic matters to be understood and judged, and poetic and dramatistic forms--film, drama, the novel, the poem--which increasingly influence attitudes bearing social consequences.

2. Our recognition of the scope of rhetorical theory and practice should be greatly widened. Rhetoric at one time in history was a method for investigating subjects and creating speeches or formal essays; in the Renaissance, rhetoric expanded to apply to the conception and explicatio of artistic creations. Today, in a technological age, thetorical analyses should be applied even to things--the products of science and technology. Men need to understand and use the arts of investigation, judgment, and communication to help decide what new products are needed and to determine the real utility of products for individuals and society. They need to communicate their reasons and judgments to others by means of shared meanings, shared reasons, and justified conclusions. In civilized communities, the conferees said, such deliberations and communications are no longer merely scientific and private: they engage probabilities as well as certainties, values as well as facts; at every stage they are complexly public; they are therefore essentially rhetorical.

3. At the same time, a clarified and expanded concept of reason and rational decision must be worked out. Some widely held conceptions of rational behavior have associated rationality with scientific procedure and certainty, or with tautological reasoning. As a consequence, that great area of discussion and deliberation invested with value and uncertainty has become regarded as an area of mere emotional commitment, or of whimsy and chance. It is precisely this area of the contingent, the relatively uncertain, in which rhetoric hashad its primary application,and it is this same area that is the locus of most issues and discussions having public consequence. Rationality applicable to procedures of investigation and judgment must be devised and widely taught, so that rational decision marks our choices in the area of the contingent. Thus Henry Johnstone's Wingspread essay suggested that we consider "what is becoming of the concept of reason. Shouts and obscenities seem to be a rejection of reason. So do the non-negotiable demands, and refusals to consider proffered compromises." Johnstone saw in these and similar events a tendency toward non-rational immediacy. This same tendancy prompted Barnet Baskerville to suggest that one of education's first declarations might well be a reaffirmation of the primacy of reason and reasoned discourse. In our attempt to perfect theory, he said,

we "might well begin by affirming faith in reasoned discourse, not merely as an 'ideal' for quiet times, but as an eminently real necessity for the preservation of the values of democratic society--values to which members of our Association are presumably still committed."

4. Rhetorical invention should be restored to a position of centrality in theory and practice. In the major classical theories, invention mean the use of concepts and methods which guide and assist the analysis of subject matter, problems, and situations; the discovery of issues, grounds of agreement, and lines of argument; the assessment of propositions of several kinds; the topics and value terms guiding thought in various types of investigation. Invention was concerned chiefly with analysis, investigation, and proof. This branch of rhetoric has been largely neglected since the eighteenth century when theorists influenced by revolutions in science and philosophy dismissed inventio as trivial on the assumption that a single methodology--namely the new science--should be used by sensible people in all kinds of investigations and deliberations. It seems clear to us that methods of discovery and proof far wider than empirical methods need to be elaborated, taught, and widely used. Only a small fraction of the problems and issues encountered at all levels by people in their personal and public roles admit of scientific analysis and resolution. Most of our problems, including the great social and political issues, are moral, or humane; the analysis and resolution of humane problems requires the application of methods to uncover facts, to be sure, but also to determine relevant criteria, to form new definitions, to critique values and hierarchies of value, to bring sentiments and feelings into relation with thoughts. These functions have always belonged to the art of the rhetorical invention. This art has not been taught seriously and widely for at least two hundred years.

These four themes, summarized above, are fundamental. A rhetoric reconstituted along these lines will not be a technique for adding flourish to prose, nor will it be a pejorative quality tin public me messages. It will be an art of inquiry and communication, seeking to generate agreements among people and cultures on probable matters. It is founded on a recognition of man's rhetorical aspect--the need to find agreements through communication--and on the fact that experience presents issues and problems which are essentially rhetorical. While this art regards rational deliberation and judgment as the mode of agreement, it sees the necessity of engaging sentiment, value, and conceptions of reality as crucial elements in reasoned discourse. As an art of inquiry and communication, rheotirc is prescriptive in the sense that it studies the forms and methods which ought to guide human discourse: it therefore identifies and labels various degradations of thought and language; it examines and criticizes communication practices for their quality--ultimately in terms of their contribution to the aspirations of the human community. Indeed, the methods of rhetoric allow us to judge and order competing conceptions of "the aspirations of the human community."

The Project's second conference produced some fifty recommendations and resolutions. Reported here are those proposals most relevant to the objectives of the Project.

1. The conferees urge that the phrase "rhetorical studies" be understood to include any human transaction in which symbols and/or systems of symbols influence values, attitudes, beliefs, and actions; they urge individuals and groups to conduct investigations and publish findings dealing with many different kinds of such transactions.

2. Rhetorical criticism must expand its scope to examine the full range of rhetorical transactions; i.e., informal conversations, group setting public settings, mass media messages, picketing, sloganeering, chanting, singing, marching, etc.

3. Theory and criticism should continue to examine contemporary movements--student protest, women's liberation, etc.

4. Studies should examine the rhetoric of such areas as sociology, political science, psychology, anthropology, English, history, education, speech, etc. For example, we need to make a rhetorical analysis of values and assumptions underlying theories of language development and behavior.

5. Departments offering courses involving thetoric should experiment with new subject matters and formats which emphasize discovery, participation, and application to the contemporary scene. For example, we suggest:

   a. Curricular investigations of cross-cultural, inter-cultural, and intra-cultural communication.

   b. Courses or programs investigating the bases of criticism and offering training in the practical criticism of popular arts and public dialogue in all media.

   c. Courses in rhetorical criticism should be developed for undergraduate students, especially those who intend to teach speech, English, or drama in the secondary schools. Course content should cover ritualistic arts, including music, dances, plays, and speeches.

6. Recognizing that habits of communication and attitudes toward langage, toward symbols, and toward communication are usually well established in the student by the time he enters college, the conferees recommend increasing attention to the teaching of communication and rhetoric--broadly and flexibly construed--in elementary and secondary school, and they further recommend that more training in the use of language and other symbols and in communication, be offered to prospective secondary and elementary teachers.

7. Research efforts should be devoted to the development of a theory of the structures of inquiring, deciding, and choosing--particularly in the region of rhetorical deliberation.

8. Inquiry should be made into the problem of producing a universal audience.

9. Research should examine the rhetorical resources peculiar to and common to alternative world views, with priority being assigned to views which result in important variations in culture and the organizations of societies.

10. Research should be conducted on the inventional role of language in the process of transforming world views into argument.

11. Study should be undertaken on the nature of invention in non-western cultures; further, the interactions between cultures and inventional processes should be explored.

12. Scholars are urged to explore the notion of an ethic of communication.

MINI COURSE D
"Instructional Uses of Communication Models"
Conducted by Ronald L. Smith

Course Outline

Friday morning, July 9, 1971

1.	Introductions: Staff and participants Formulate workshop objectives Define "model" and functions of a model	Ron Smith 45 min.
2.	Determine what models participants have used for instructional purposes "Models I have known" A-B-X, Westley-MacLean model of communication	Gary Richetto 60 min.
3.	One-way, two-way communication	Joe Zima 30 min.

Friday afternoon, July 9, 1971

1.	Intra-personal communication: demonstration of Self-Analysis Inventory	Joe Zima
2.	Interpersonal communication: demonstration of Dyadic Encounter--relate to Johari window	Ron Smith
3.	Small-Group communication: demonstration of Win as Much as You Can (verbal) and Puzzle (non-verbal)	Gary Richetto
4.	Organizational Communication: demonstration of serial transmission, organizational models developed by Richetto and Zima	Joe,Gary

Saturday morning, July 10, 1971

1. Developing a model of communication--variations on SMCR
2. Divide into small groups and develop original models for instructional purposes
3. Present original models to total group

Gary M. Richetto, Ronald L. Smith, Joseph P. Zima
Department of Communication and Organizational Behavior, General Motors Inst.

Models serve both research and instructional functions. Models can help the researcher clarify and organize relationships between constructs as a step in the construction of theories. Models are also used to explain and clarify theories. A teacher may use a model to help a student understand the sequenc of events in the communication process or to identify areas in which personal communication can be improved.

This workshop focused on instructional uses of communication models. Staff and participants worked together to:

- define "model"
- examine selected models
- use models to analyze communication behavior in
  - intrapersonal situations
  - interpersonal situations
  - small-group situations
  - organizational situations
- build a model of communication

Lectures, discussions, and group exercises were used in the workshop. The following outline presents the topics, activities, and selected, annotated references which will help the reader replicate instruction and exercises with other groups.

Friday Morning, July 9, 1971

TOPIC	ACTIVITES
1. Introductions: Staff and participants Formulate workshop objectives Define "model" and functions of a model	Lecture-discussion of meaning o "model", functions of models, and structural classes of model

References

Smith, Ronald L. "Theories and Models of Communication Processes," Chapter 2 in Speech-Communication Behavior edited by Larry L. Barker and Robert J. Kibler. Englewood Cliffs, N. J.: Prentice-Hall, 1971. pp.14-95

This chapter discusses functional and structural classes of models and presents a sample of communication models:

information processing: Shannon and Weaver
intrapersonal: Barker and Wiseman
interpersonal: Tubbs
group or mass: Westley and MacLean

Smith, Ronald L. "General Models of Communication," paper presented at the summer conference of the National Society for the Study of Communication (now International Communication Association), August, 1962, and reprinted by the Purdue University Communication Research Center, Lafayette, Indiana.

A compendium of over 15 communication models.

Hanneman, Gerhard J. "Models and Mathematical Models in Communication Research: An Introduction." Preliminary examination paper, Department of Communication, Michigan State University, East Lansing, Michigan, June, 1970.

This paper justifies building models, presents a taxonomy of models, and deals with various mathematical theories in modeling.

Stogdill, Ralph M. (ed.). *The Process of Model-Building in the Behavioral Sciences*. Columbus, Ohio: Ohio State University Press, 1970.

Presents a variety of papers which discussesmodel-building, with an orientation to the research function.

TOPIC	ACTIVITES
2. "Models I have Known"	Lecture-discussion of specific models (Schramm, Westley-Mac Lean, A-B-X) focusing on their strengths, weaknesses for classroom instruction.

References

Haskitt , Harold, "A-B-X Revisited", GMI Research Report, General Motors Institute, Flint, Michigan.

An internal research paper which takes a second look at the A-B-X model, adding a new dimension to the model itself--that of "intensity" of attraction between As, Bs, and Xs and the impact of this intensity factor on subsequent balance or imbalance within the system. A significant contribution to the original model.

Newcomb, Theodore M., "An Approach to the Study of Communicative Acts", *Journalism Quarterly*, 60:393-404 (1953).

The original publication of Newcomb's well-known A-B-X model. An excellent description of the dynamics involved when person A communicates with person B concerning referent X. Provides perhaps the best starting point for any discussion of communication models. Establishes the basic concept of "balance" within human communication systems.

Schramm, Wilbur, "How Communication Works," *The Process and Effects of Mass Communication*. Urbana: University of Illinois Press, 1955. pp.3-26.

Schramm proceeds through a series of models. The first is a very simple representation of the human communication system. The second represents the accumulated experience of two individuals trying to communicate. The third model describes either sender or receiver. The final model considers two-way human conversation.

Westley, Bruce H. and MacLean, Malcolm S., Jr., "A Conceptual Model for Communications Research", *Journalism Quarterly*, 34:31-38 (1957).

The original publication of the Westley-MacLean communication model. Excellent article which attempts to blend a variety of research and conceptual studies of human communication behavior into a single model. Model is appropriate for the study of interpersonal, small group and mass communication as well as intrapersonal behavior. Perhaps the most comprehensive communication model thus far devised.

TOPIC

3. One-way, two-way communication

ACTIVITES

One-way and two-way communication defined and discussed. The following was placed on the blackboard:

one-way		two-way	
time________		time__________	
Estimated Accuracy	Actual Accuracy	Estimated Accuracy	Actual Accuracy

A volunteer is asked to send a message (typically a series of squares or rectangles in a certain configuration. See Pfeiffer below.) In the one-way transmission only the voice of sender should be heard instructing the receivers to reproduce the "series." Measures of estimated accuracy are then taken. In the two-way message the sender and the audience can interact freely, asking questions, etc. Measures of estimated accuracy are again taken. Comparisons are then made between the actual accuracy of the one-way vs. the two-way communication. The effectiveness of one-way vs. two-way communication is then discussed. Feelings of sender and receiver under the two conditions are discussed.

References

Pfeiffer, William J., and John E. Jones, A Handbook of Structured Experiences For Human Relations Training, Vols. I, II, and III. Iowa City, Iowa, 1969

Excellent extensive collection of exercises, games, and activities for use in communication and related courses. Exercises are well presented with instructions, goals, and suggested time allowances for completion. Should enhance the repertoire of any one interested in communication and human relations.

Gibb, Jack R., "Defensive Communication," The Journal of Communication. Vol. 11, No. 3, September, 1961. 141-148.

The most reprinted article in the Journal of Communication--views communication as a people process rather than a language process, and argues that fundamental improvements in communication demand changes in interpersonal relationships, particularly that of reducing the degree of defensiveness.

Friday Afternoon, July 9, 1971

TOPIC	ACTIVITIES
4. Using models to analyze intrapersonal and interpersonal communication	Demonstration of the Self-Analysis Inventory and Johari Window

References

Zima, Joseph P., "Self-Analysis Inventory: An Interpersonal Communication Exercise," The Speech Teacher, Vol. XX, No. 2, March, 1971, 108-114.

A structured communication exercise designed to help people think through their interpersonal communication effectiveness, and then to test their perceptions against reality--others' perceptions. Included is a discussion of the Johari Window--a model which describes the dynamics of interpersonal interactions and describes the changes in individuals as group communication matures.

Luft, Joseph, Of Human Interaction, Palo Alto, California, 1969; also described in Luft's Group Processes: An Introduction to Group Dynamics Palo Alto, California, 1963.

Of Human Interaction deals with an extensive explication of the Johari Windo

TOPIC	ACTIVITIES
5. Using models to analyze small-group communication	Demonstration of "Win as Much as You Can" and "Puzzle" games, with audience participation.

References

Pfeiffer, J. William and Jones, John E., A Handbook of Structured Experience for Human Relations Training, University Associates Press, P.O.Box 615, Iowa City, Iowa 52240.

Three volumes of human relations activities dealing with a variety of small group phenomena. An excellent compilation of games, techniques, etc. to be used in teaching interpersonal skills. The two games references here, "Win as Much as You Can" and the "Puzzle" game both deal with experiences in cooperative vs. competitive behavior. "Win" deals with dyadic behavior in competition with small group behavior while "Puzzle" deals with small group non-verbal behavior, focusing likewise on cooperative vs. competitive behavior.

Saturday Morning, July 10, 1971

TOPIC	ACTIVITIES
6. Using models to analyze organizational communication	Demonstration of serial transmission, organizational models

developed by Richetto and Zima. Serial transmission can be conducted with visual or verbal stimuli. Message is transmitted sequentially through six receivers. Discussion then centers around message retention, additions, deletions, distortions--particularly as related to organizational messages.

Zima's model deals with the relationships between three concepts: 1) psychological contracts, 2) communication, and 3) personal and organizational health

References

Zima, Joseph P., and Ronald L. Smith, "Communication: Intermediary Agent For Meeting Personal and Organizational Expectations." Paper presented at the International Communication Association Convention, Phoenix, Arizona, April 22-24, 1971.

The paper focuses on the role of communication in helping (or inhibiting) the efforts of people to obtain satisfactory interdependent relationships with the organization. An organizational communication model is developed around three basic concepts: 1) psychological contracts, 2) communication and 3) personal and organizational health. The authors claim that the extent to which personal and organizational expectations are met is greatly dependent upon the effectiveness of personal and organizational communication.

Zima, Joseph P., "Communication Problems in Organizations, " The Michigan Speech Association Journal, Kalamazoo, Michigan: Department of Speech, Western Michigan University, 1971.

The paper summarizes a communication field study conducted in a large nonunion manufacturing company. Responses of 95 supervisors (46 factory and 49 factory) and examined to one major open-ended question: "If you had the power to write your own ticket, what would you do about reducing potential complaints and problems in this company?" Responses are content analyzed and communication implications discussed.

Zima, Joseph P., "Counseling Concepts for Supervisors," Personnel Journal, Vol. 50, No. 6, 1971, 482-485.

Presented is a short discussion of directive and non-directive counseling theories and a description and examples of minimum counseling skills: 1) the use of open questions, 2) probes, and 3) restatements.

Richetto, Gary M., "Source Credibility and Personal Influence in Three Contexts: A Study of Dyadic Communication in a Complex Aerospace Organization", Unpublished doctoral dissertation, Purdue University West Lafayette, Indiana, January, 1969.

Dissertation dealing with the testing of a conceptual organizational communication model within an on-going aerospace organization of 7,000 government employees. Essentially, the model proposed here is an attempt to synthesize two earlier models: the source credibility or ethos model, and the "two-step flow" model. The result is a comprehensive model of organizational communication which takes into account both the dynamics of dyadic and small group communication behavior.

TOPIC	ACTIVITIES
7. Developing a model of communication	"pieces" of a model were passed out and participants built a new model, explaining their rationale as they constructed it.

MINI COURSE E

"Conflict Management (or Managing Conflict Creatively)"

Conducted by John Keltner

Nature of the Course

An examination, through simulation, of some of the forces which intensify conflict and methods of managing these pressures. An exploration of the philosophy of conflict and conflict management in society. An exploration of verbal and non-verbal aspects of communication in conflict situations. Some investigation of mediation, arbitration, and preventive processes as ways of controlling conflict situations.

Tentative Course Outline

I. Objectives for the participants:
   a. To experience various dimensions of conflict engager.
   b. To feel the difference between argument, controversy, competition, bargaining, and conflict.
   c. To experience the processes of mediation and arbitration.
   d. To discover the forces working on a group negotiator in bargaining situations.
   e. To expand awareness of the function of spoken and non-verbal communication in the spectrum of disagreement-conflict.
   f. To discover the usefulness of hostility and hostility release as a method of combat and a method of management.
   g. To discover the function of intra- and inter-personal conflict in group conflict.

II. Procedures:
   a. Game-type simulation of negotiation and bargaining.
   b. Small group discussions of conflict situations and experiences.
   c. Lecturettes on conflict theory.
   d. Demonstrations of management techniques and principles.
   e. Selected readings prepared especially for this conference.

III. Among the subject areas to be explored will be:
   a. A theory of conflict and conflict development.
   b. The spectrum of social conflict.
   c. The nature of intra-personal conflict and of interpersonal conflict.
   d. The genesis of scism.
   e. The development of scism and the beginnings of hostility.
   f. Intergroup struggle: early phases.
   g. Intergroup struggle: polarization.
   h. Intergroup struggle: bargaining and negotiation.
   i. Intergroup struggle: decision-making and management.
   j. Management by mediation.
   k. Management by arbitration.
   l. Management by force.

m. The symbols and expressions of polarization.
n. A philosophy for a world in conflict.

Game Simulation Exercises

Midwest Telephone

On Sept. 1, 1965, the Midwest Telephone Company hired a special agent to seek out the causes of losses in coin operated telephones at several installations. In addition, the company asked each supervisor and foreman to review with his repairmen, collectors and installers the rules of conduct of the company. These rules included a paragraph on dishonesty and on misuse or stealing of company property. The document also included a statement that "...violation of this code of conduct shall result in disciplinary action including possible dismissal."

On September 15, the special agent talked with Jim Smith, a repairman, about the problem of coin loss in the machines and asked Jim's help in advising him how to improve the situation. Jim described the situation and made several suggestions.

Jim Smith is a repairman on coin-operated phones. He had 19 years of service with the company. He has, on several occasions turned in purses and other items of value including lost monies up to over $300. Jim is a Sunday School teacher of junior high grade students, a Scoutmaster, and highly respected. He has a family of 2 girls and three boys ranging in age from seven to eighteen.

On December 9, another repairman, Hal Lingle, was apprehended with marked coins from a coin machine. Hal had 18 years of service but had been in that particular job for one month. Upon investigation of the situation, it was found that Hal had not been briefed on procedure for dealing with overflow coins and there could be a doubt as to his intent, (although he had between $13 and $14 in marked coins on his person.) The result was that Hal received a 2-week disciplinary lay-off.

Immediately thereafter, on December 10, the company sent specific instructions to all supervisors to review the conduct code and procedures for handling overflow coins with all the men. This was done.

On January 4, a new procedure for reporting overflow coins in the machines was installed and all repairmen were instructed as to the procedure. At the time, also, the repairmen were reviewed on the conduct matter again.

On January 30, Jim Smith was assigned to repair a bank of machines at a nearby military installation. As he checked the assignment, his supervisor talked with him about how to handle overflow coins and satisfied himself that Jim knew the procedure.

On that same day, Jim was observed by the special agent taking surplus coins from a coin machine he was repairing. The coins were marked but Jim had them converted into paper money.

On January 31, Jim was called into the central office where he admitted taking $5.80 in coins. He did not give a reason for taking these coins but at a later hearing asserted that for years coin-box repairmen had reimbursed themselves for their own coins used in testing telephones they had repaired. It was pointed out that such a procedure, even though practiced, was contrary to company procedure. In fact, a special instruction on self-reimbursement had been issued a month before which directed the employees to file a voucher for reimbursement of their funds used in testing.

You are to decide, privately, what action should be taken in Jim's case.

Selected the one action listed below which best fits your judgement as to what should be done with Jim Smith.

_____1. Let the matter rest. Jim is a good worker and citizen and should not cause more trouble. This event was a real shock to him.
_____2. Reprimand Jim and discuss the matter carefully with him.
_____3. Reprimand Jim and give him a warning that another violation will result in dismissal.
_____4. Reprimand Jim and demote him to a lower paid position for one week afte which time he may return to his regular job.
_____5. Give Jim a disciplinary layoff of one week.
_____6. Give Jim a disciplinary layoff of three weeks.
_____7. Give Jim a disciplinary layoff of three weeks and demote him upon retur
_____8. Discharge Jim on the basis of clear violation of rules of conduct, company policy, and because he had been specifically informed of the rules since the last event of coin larceny had occured.

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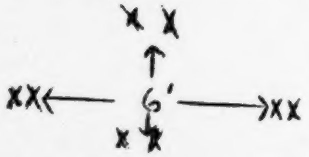
Win As Much As You Can

General Instructions

1. You will be divided into clusters of 8 persons each. Each cluster will be made up of four pairs or dyads. You will arrange yourselves as nearly as possible according to the following chart:



2. The title of this exercise is "Win as much as you can." You are to keep that goal in mind during the next twenty minutes.

3. Attached to this instruction sheet are two other sheets:
   a. Win As Much As You Can - PAYOFF SHEET
   and
   b. Win As Much As You Can - TALLY SHEET

Study these sheets and at the end of three minutes share with your partner your understanding of the game plan and strategy.

4. There are ten rounds to this exercise. During each round you will have one minute to mark your choice for the round. You are to confer with your partner on each round and make a joint decision.

5. There are three key rules:
a. You are not to confer with other members of your cluster unless you are given explicit and specific permission to do so. The prohibition applies to nonverbal as well as verbal communication.
b. Each dyad must agree upon a single choice for each round.
c. You are to ensure that the other members of your cluster do not know your dyad's choice until you are instructed to reveal it.

6. Upon a signal from the administrator you are to confer with your partner and mark your choice for the first round. You will have one minute to do this.

WIN AS MUCH SAS YOU CAN!

"Pay Off Sheet"

DIRECTIONS: For ten successive rounds you and your partner will choose either an "X" or a "Y." The "pay-off" for each round is dependent upon the pattern of choices made in your cluster:

4 X's: Lose $1.00 each
3 X's: Win $1.00 each
1 Y : Lose $3.00
2 X's: Win $2.00 each
2 Y's: Lose $2.00 each
1 X : Win $3.00
3 Y's: Lose $1.00 each
4 Y's: Win $1.00 each

"Tally Sheet"

STRATEGY: You are to confer with your partner on each round and make a joint decision. Before rounds 5,8,and 10 you confer with the other dyads in your cluster.

Round	Time Allowed	Confer With	Choice	$Won	$Lost	$Balance	
1	2 mins.	partner					
2	1 min.	partner					
3	1 min.	partner					
4	1 min.	partner					
5	3 mins.+	cluster					Bonus round: pay-off is multiplied by 3
	1 min.	partner					
6	1 min.	partner					
7	1 min.	partner					
8	3 mins.+	cluster					Bonus round: pay-off is multiplied by 5
	1 min.	partner					
9	1 min	partner					
10	3 mins. +	cluster					Bonus round: pay-off is multiplied by 10
	1 min.	partner					

Choosing a Color

These instructions are to be on the outside of each of 5 large envelopes:

Enclosed you will find three envelopes which contain directions for the phases of this session. You are to open the first one (labeled I) at once. Subsequent instructions will tell you when to open the second (labeledII) and third (labeled III) envelopes.

These instructions are to be on a separate sheet inside each of five smaller envelopes marked "ENVELOPE NUMBER I":

Time Allowed: 15 minutes
Special Instructions: Each member is to take one of the white envelopes found in this envelope and follow the individual instructions contained in it.
Task: The group is to choose a color.

DO NOT LET ANYONE ELSE SEE YOUR INSTRUCTIONS!

After fifteen minutes you are to go on to the Envelope Number II. The administrator will signal you when it's time.

These instructions are to be on a separate sheet inside of each of five smaller envelopes marked "ENVELOPE NUMBER II":

Time Allowed: 5 minutes
Task: You are to choose a group chairman.
After five minutes you are to go on to the next envelope.

These instructions are to be on the inside of each of five smaller envelopes+ marked "ENVELOPE NUMBER III":

Time Allowed: 10 minutes
Task: You are to evaluate the events just happening in your group.
Special Instructions: The newly-selected chairman will lead this discussion.

Sample Questions:

(1) What evidences of controversy, conflict, schism, etc. arose during the events? What was the nature of them?

(2) What behavior was effective in promoting the purposes assigned to your group? To the individuals in the group?

(3) What behavior was harmful to promoting the purposes assigned to your group? To the individuals in the group?

After ten minutes return the directions to their respective envelopes.

(prepare five sets of 10 small envelopes each. Mark the outside of the envelopes a,b,c,d,e,etc. Inside of each envelope include a card with the instructions as identified below for that envelope)

a. Function: seek information
Position: support blue

b. Function: try to relieve tension
Position: introduce the idea of a different color-orange

c. Function: clarify others' ideas
Position: support red

d. Function: none
Position: none

(You have the special knowledge that the group is going to be asked to select a chairman later in the exercise; you are to conduct yourself in such a manner that they will select you as chairman.)

e. Function: gate-keeping
Position: against red

f. Function: initiate the discussion and ideas
Position: support green

g. Function: none
Position: none

(You have the special knowledge that the group is going to be asked to select a chairman later in the exercise; you are to conduct yourself in such a manner that they will select you as chairman.)

h. Function: follow what others suggest
Position: against red

i. Function: give information to the group
Position: against blue

j. Function: try to harmonize differences in the group
Position: against green

Intergroup Competition Exercise

General Instructions

You will be divided into several small groups of approximately 7 to 9 persons each. When your group has been formed and assigned a work space, you are to perform the following functions immediately:

1. Select a member of your group to serve on a special judging committe
2. Select a member of your group to serve on the process observer committ
3. Discuss how you made the selection of the above representatives

During Phase 3 above, the judges are to be excused and will assemble in an appointed place to confer with the administrator.

Your group task will be to duplicate a model with materials made available to you by your selected judges. Your judges will convey to you the rules and procedures henceforth.

Instructions to Judges

1. You are the "owners" of the model and the construction materials.
2. Each group is to try to duplicate the model.
3. Your job is to:
    a. Formulate any rules you wish
    b. Decide on how the materials are to be dispensed
    c. Declare a winner
4. You have ten minutes to confer among yourselves in any manner you wish and to announce the beginning of the work period to the groups. You may or may not specify to the groups the criteria for winning but you must declare one group a winner.
5. You are to determine when the work is to end and when the winner is to be announced.

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MINI COURSE F

"The National Study of High School Theatre Programs:
Implications for Curriculum and Instruction"
Conducted by Joseph L. Peluso and Wallace Smith

Purpose

To attempt to define the current situation of the teaching of theatre and drama in the high schools of the United States a study was published in 1969 with the title "A Survey of the Status of Theatre in United States High Schools." The purpose of this course is to examine the implications of the information in that report for curriculum modification and instructional strategies. Participants should read prior to the workshop the following two publications, both available from the AETA: A Survey of the Status of Theatre in United States High Schools and A Course Guide in the Theatre Arts at the Secondary School level.

End of Conference Report

Friday Morning - devoted to a review of A Survey of the Status of Theatre in United States High Schools.

The study reveals that while most U.S. high schools put on plays (92%), few offer theatre arts courses (36%). The teachers responsible for guiding theatre activity are poorly prepared for such assignments. No more than one-third of the responding teacher directors have completed more than twelve college credit hours in theatre subjects.

The survey proved that while per-pupil expenditures, setting (urban, suburban, rural), and size of student body all have an effect on the strength of a high school theatre program, school size stands out clearly as the single-most important factor affecting theatre program strength. The larger the student body, the more active the theatre program. Money is the least significant faculty.

Friday Afternoon

A discussion of content, goals, principles and evaluation of high school theatre programs with reference to some content of A Course Guide in the Theatre Arts at the Secondary School Level.

Saturday Morning

A continuation of the general discussion. Emphasis was placed on contributions and examples from students (of their situations, programs, needs, suggestions, solutions).

Lengthy search for approaches toward justifying high school theatre education to administrations, et al. The students were most concerned with this.

Throughout the interchange reference was made to pertinent data from the survey.

Materials

1. All students received copies of the Survey and the Guide.

2. All students received copies of "Viewpoints on Aesthetic Education," "Study Ecology for the Creative Student Theatre," and "Some Possible Behaviors for Talent Identification." (appended)

VIEWPOINTS ON AESTHETIC EDUCATION

1. Aesthetic education is concerned with the processes of making it possible for people to use their senses more fully and directly to acquire knowledge about themselves and their world, and to develop attitudes, feelings, and emotions as a result of direct sensory experience.

2. In human tradition, the arts have been the commonly used avenues for aesthetic experience and education.

3. Aesthetic education is not aesthetics, the philosophy involved with the arts and human sensing.

4. In many arts, the discipline developed guides the direction of experience and study toward some defined goals. These may act as safeguards for teachers in working with direct sense experience.

5. In aesthetic education, recognition of the two phases of an art, generally called the creator phase and the consumer phase, necessitate interface with the art.

6. Commonalities among arts can be understood by individual students best after depth experience in at least one art. Discussion of such commonalities may be meaningless otherwise.

7. Discrimination among behaviors required for participation in the arts is essential. Lack of discrimination condemns humans to sub-human behavior and reaction.

STUDY ECOLOGY FOR THE CREATIVE STUDENT THEATRE

1. Goal: Establishing an environment for individual growth in utilization of senses and imagination to express universal relationships.

2. An art is an expression of relationship between Man and the universe.

3. Requirements, General:
    - A. Student INTERFACE with the art.
    - B. Teacher knowledge of performance requirements of the art.
    - C. Teacher knowledge of human behaviors for diagnosis of individual student needs.

D. Teacher attitude of acceptance toward students.
E. Teacher knowledge of experience sequences possible.
F. Student attitude of confidence in and respect for himself and the teacher.
G. Student-teacher decision making to develop sequences of experiences.

4. Considerations specifically for theatre work:
    A. Theatre exists only during performance when the actors and the audience are in the same place at the same time.
    B. Theatre uses everyday human behaviors directly-without symbolization.
    C. Theatre is essentially non-verbal.
    D. Theatre concentrates on the human figure and rests directly on human experience.
    E. "When the actor knows more about the character than the character knows about himself, artistry suffers." -Dr. George Gunkle
    F. "When instructions for improvisation are too explicit, the performers fall into behavioral cliches." -Adrian Hall

SOME POSSIBLE BEHAVIORS FOR TALENT IDENTIFICATION

ART TALENT

1. Combines varied art media to express ideas and feelings.
2. Perceives environment in a definite way and shows this in his work.
3. Uses art medias easily before detailed instruction is given.
4. Quickly grasps and uses steps of a process when instructed.
5. Goes beyond requirement and produces quality work consistently.

DRAMA TALENT

1. Exhibits high frequency of physical response to environment.
2. Perceives environment and expresses perceptions through interaction with others as a performer.
3. Quickly adapts physically to changes in environment.
4. Sacrifices immediate social reward in environment.
5. Shows divergency in actions when related to commonly accepted use of objects and to accepted human behavior.

MUSICAL TALENT

1. Indicates ability to perceive differences in sound.
2. Combines techniques of music to utilize in steps of the process of making music.
3. Is able to produce a quality musical result previous to intensified instruction.

MINI COURSE G

"Nonverbal Communication: ABC"

Conducted by Mark Knapp and Randall Harrison

Purpose and Procedures

The mini-course in nonverbal communication will consist of three half-day sessions. Participants may select any or all. A list of pre-conference readings will be suggested for each session. At the conference, an annotated bibliography on nonverbal communication will be distributed.

Session A: Introduction: Setting Objectives

This session will deal with setting behavioral objectives for a course--or a course segment--on nonberbal communication. Available literature will be discussed; in particular, the adequacies and inadequacies of the Paperback Library (see below) will be explored. Finally, several as-yet-unpublished works will be previewed.

Session B: Workshop in Teaching Methods

This session will focus on techniques for demonstrating key aspects of nonverbal communication. The workshop will review and evaluate methods of presentation, involvement devices, and ideas for student projects, experiences and experiments.

Session C: Frontiers and Implications

This session will be structured around the interests and need of the workshop participants in Chicago. Hopefully, some projections will be made about future trends in the teaching and research of nonverbal communication.

A Paperback Library on Nonverbal Communication

(Participants are encouraged to sample the following before Chicago)

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Exercises

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From: M. L. Knapp, Nonverbal Skill Development: Instructor's Guide (San Francisco: Rinehart Press) 1972.

The Unusual Interview

General Objectives--To observe eye behavior during: (1) speaking and listening (2) possibly embarrassing questions, (3) thought provoking questions, and (4) lying.

Conducting the Exercise--Divide the class into groups of three--seated. The following instructions on 3x5 cards plus one interview schedule should be distributed to each group.

PERSON A

You are the observer. You will be expected to report on the eye glances of the interviewee (Person B). Make your observations unobtrusively. Consider the following points: (1) The interviewee may glance more while listening than speaking (2) The interviewee may have varied amounts of eye contact depending on whether the question is embarrassing or not (3) After question #10, note any differences in eye contact. Also note the reactions at the end of the interview.

PERSON B

You are the interviewee. You will be asked a series of questions by Person C.

You should respond fully and completely to all his questions just as you would in any interview. The difference in this interview and others you've been in, however, will be that after it is about half over you will begin to lie consistently. Answer the first ten questions truthfully; the last ten dishonestly. Your true feelings should not come out after question #10. Lie so you will not be perceived by the interviewer . . . because he will be watching.

PERSON C

You are the interviewer. You will ask the interviewee (Person B) the questions on the interview schedule you have in front of you. You should also maintain a rather constant eye contact with Person B while he is answering--not so much that it will seem unnatural, but enough so you have a constant gaze. You will note that some of the questions may seem embarrassing. Just ask these as you would in any interview situation. If you feel the need to probe, do so, but do not go too deeply into each question. STATE THE NUMBER OF THE QUESTION PRIOR TO READING THE QUESTION. Do not let the interviewee see the questions. When the interview is over, tell the interviewee, but continue to stare constantly at him (or her).

INTERVIEW SCHEDULE (FOR PERSON C)

1. What were the last two movies you saw? How did you like them?

2. Have you ever hated anyone to the extent of plotting things against them and even dreaded what you might do to them? (If yes, ask them to explain the situation.) (If no, ask them to tell you about the person they have disliked the most and why.)

3. There's a great deal of talk now about leisure time and the increasing role it is playing in our lives. When you have leisure time, what are your favorite things to do?

4. What is your religious belief? Why do you maintain this belief?

5. There are a great many sports on television today. What sports do you like to watch? Why? What sports do you like to participate in? Why?

6. It seems no matter how careful a person is he sometimes has embarrassing movements. What experience have you ever had that was so embarrassing that you felt like sinking through the floor?

7. What types of books do you like to read? Why?

8. What political party would you join if you had to make a choice? Why?

9. What pet would you choose if you had unlimited funds and could choose any pet you wished? Why?

10. Have you ever wanted to try any drugs or stimulants which you have not tried? What would you like to try? Why? (If no, ask why not--saying, isn't that considered square?)

11. What is your favorite kind of car? Why?

12. Growing up, kids get a lot of misconceptions about sex. Some people even think you can have babies by kissing. Other misconceptions can have more serious implications. What would you consider to be your two biggest misconceptions about sex while you were growing up?

13. What is your major in college? Why did you pick that major?

14. Have you ever given any serious thought to what you would do it approached by a friend of yours who wanted to engage in homosexual behavior. (If yes, what are your thoughts?) (If no, ask them what they think they would do.)

15. What is your favorite soft drink? Why?

16. Have you ever considered yourself close-minded on a particular topic with a particular individual? (If yes, explain) (If no, ask them if they've ever been extremely stubborn with someone and why.)

17. You are all alone at home. What type of music do you think you would select on your radio? Why?

18. In a recent issue of Kaleidoscope there was an article on the various practices of female masturbation. What is your feeling about articles of this type appearing in print?

19. What are the characteristics of the man(woman) you would consider ideal to live with or get married to?

20. Have you ever felt a need to see a psychiatrist? (If no, why not?) (If yes, explain.)

Discussing the Exercise--Have the observers and participants make observations on the amount and frequency of eye contact during speaking and listening, during the so-called embarrassing questions, during the period of lying, and during questions which required some reflection. Also ask the observers if they noted whether the participants were right-lookers or left-lookers (See Bakan and also Day). How did these observed behaviors correlate with research result presented in the text? You may find that some liars try to over-compensate in eye contact because they are aware that looking away may give them away. Sometimes this overcompensation turns into a state--which is equally revealing.

From: M. L. Knapp, Nonverbal Skill Development: Instructor's Guide (San Francisco: Rinehart Press) 1972.

"Back Me Up If You Can"

General Objectives--To understand the concept of "conversational space."

Conducting the Exercise--(1) Divide the class into standing triads; (2) Distribute the following three cards to each group: (3) Tell them that one person is an observe, but don't give any other "hints" as to what might be going on.

PERSON A

You are going to be carrying on a conversation with Person C. You should engage in an exploratory conversation with C and try to decide on what topics you are going to discuss. VERY SLOWLY, ALMOST IMPERCEPTIBLY, you should begin to "move in" on Person C during the discussion. Move only when it seems natural. Try to see how close you can get to Person C before he or she realizes what is going on. If you can get C to back up without catching on to what you are doing, you win a "MOVER"--for the best nonspeaking role in this course.

PERSON B

You are an observer. You should remain in a position where you can read nonverbal signals but are far enough away so you remain "out of" the ongoing conversation. YOU SHOULD BE PARTICULARLY SENSITIVE TO THE CONVERSATIONAL DISTANCE AND EYE CONTACT AS USED BY PERSON A AND ITS EFFECTS ON PERSON C.

PERSON C

You are going to be carrying on a conversation with person A. You should engage in an exploratory conversation with A trying to decide on what topic you are going to converse. Wait until you hit on what appears to be a pretty emotional issue for Person A and then suggest that you discuss that topic. Then slowly you will make it clear that your position is almost exactly opposite of his. As you begin to disagree with his position, OBSERVE HIS NONVERBAL GESTURES--PARTICULARLY ARM AND HAND MOVEMENTS AND BODY STANCE.

Discussing the Exercise Experience--Obviously Person C was the "dupe" in this exercise; we are only concerned about the behaviors of and reaction to Person A. Discussion should center around: (1) how far and why people moved or didn't move backward; (2) was Person C aware of moving backward; (3) what eye contact and body axis behaviors were observed.

This picture was originally developed by Randall Harrison at Michigan State University. Another version of the picture appears in: J. H. Campbell and H. W. Hepler, (eds.) Dimensions in Communication: Readings, (Wadsworth: Belmont, Calif.) 1965.

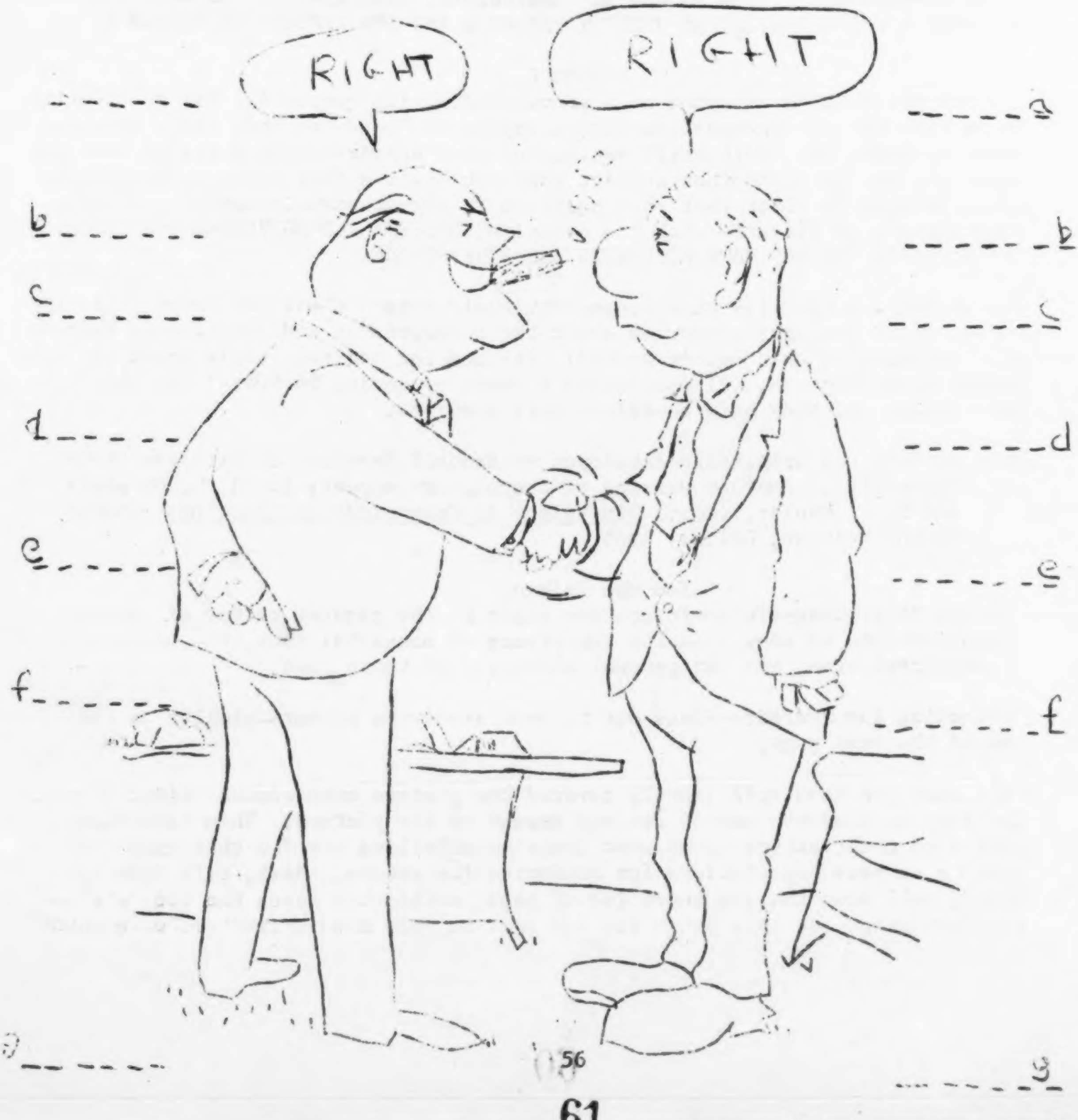
Two Men Talking

General Objectives--To introduce the class to the general matter of nonverbal communication, to show them the importance of nonverbal cues, the prevalence of nonverbal cues, and our general awareness of these cues.

Conducting the Exercise--Pass out to each student a picture similar to the one on the next page.

Make sure you have sufficiently covered the picture with another piece of paper (or two) so students cannot see any aspect of the picture. Then tell them to make some observations about what their expectations are for this exercise--just as we have expectations for communication events. Next, tell them to slowly pull down the top sheet (s) of paper until they reach the two "a's" --and then stop. At this point you ask what we know now -- or what do we think we know. What predictions can we make? Why? Make students think about why they say things like "He's stupid" or "He's a shyster." Ask them what cues make them say that. Take the top sheets down over the picture one step at a time--stopping at "b", "c", "d", "e", and "f". At each point try to elicit judgments from the students on whether earlier impressions have been confirmed or denied and why. Try to get them to make important judgments on such things as trustworthiness, credibility, honesty, happiness, status, age, intelligence, etc.

Discussing the Exercise--Obviously, much of your discussion will take place prior to finishing the exercise, but the following points should be made in summing up: (1) There is a great deal of nonverbal communication taking place-much of which we do not consciously take note, and (2) We make many important judgments and decisions based on these nonverbal cues. In this exercise we were dealing with figures only one step removed from stick figures--imagine the complexity of the cues involved in human figures.



From: M. L. Knapp, Nonverbal Skill Development: Instructor's Guide (San Francisco: Rinehart Press) 1972.

Emotional Charades

General Objectives--To develop sensitivity in communicating and receiving messages describing emotions.

Conducting the Exercise--Divide the class into two teams. Each team elects four or five members to act as "players". The players alternate trying to communicate emotions to their team. The emotions to be portrayed are drawn from a box of cards with the emotions typed on them. Team members cannot ask questions--simply select the emotion they think is being portrayed from a list of emotions. The team with the highest number of correct identifications wins. The game should be played under four different conditions: (1) players are screened off from view by their teammates and they try to communicate the emotion selected by vocal cues alone--by counting from one to ten. This is the "Voice Only" condition. (2) the second condition is the "Face Only" condition. Here players kneel in back of a table so that only their face shows. They must communicate the emotion by facial expression alone--no sounds or words. (3) The third condition is labeled, "Whole Body". Here players may act out their emotions using any nonverbal cue they desire with the exception of using another person or using their own voice. (4) The last condition allows the players to use all of the nonverbal cues they desire. Again, no words may be spoken, but players may count from one to ten while giving additional cues with face and body. This condition is the "Whole Body and Voice." Team members all receive the following handout:

Instructions: Place a "1" beside the emotion you think is being expressed by the first player from your team under the first condition(Voice Only); Place a "2" beside the emotion you think is being expressed by the second players from your team under the first condition; etc.

Emotions	Condition I Voice Only	ConditionII Face Only	Condition III Whole Body	Condition IV Whole Body & Voice
Admiration	____	____	____	____
Affection	____	____	____	____
Anxiety	____	____	____	____
Anger	____	____	____	____
Boredom	____	____	____	____
Cheerfulness	____	____	____	____
Despair	____	____	____	____
Impatience	____	____	____	____
Sadness	____	____	____	____
Surprise	____	____	____	____
Satisfaction	____	____	____	____

Scoring is done only after all players have finished portrayals in a given condition. Cards are returned to the box after each player is finished.

Discussing the Exercise--Obviously, discussion will begin by focusing on why one team won and another lost. Good. This will be a good starting point for a discussion of the ingredients or correlates of sensitivity in sending and receiving nonverbal cues. Discuss individuals who were especially accurate and why. Discuss individuals who were especially inaccurate and why. Discus what poor senders and receivers might do to improve. Discuss differential degrees of accuracy by condition. What would happen if you played it backwards--doing condition IV first, III next, etc.

Curriculum

A Design For A Nonverbal Unit

During one phase of the conference, participants in small groups worked out what they felt to be the necessary ingredients for various curricula in nonverbal communication. The following constitutes conclusions from the group working on a small unit to be included in a larger course--most likely the basic course in speech communication.

1. Unit Objectives - To have students understand the importance of nonverbal communication and its place in the total human communication system.

To be able to identify and report at least one study concerned with nonverbal communication in at least four different basic areas (listed below).

To be able to identify certain nonverbal behaviors in structured observational exercises.

2. Audience - Largely Freshman and Sophomore undergraduates

3. Length of Unit - Six to nine class periods

4. Unit Title - Nonverbal Aspects of Human Communication

5. Assigned Readings - The following selections were judged appropriate for this audience because of 1) can be read quickly and easily comprehended 2) cover the basic areas to be dealt with in this unit.

A. R. Harrison, "Nonverbal Communication: Explorations into Time, Space, Action, and Object," in J. H. Campbell and H. W. Hepler, (eds.) Dimensions in Communication: Readings, (second edition) (Belmont, Calif.: Wadsworth) 1970.
B. M. L. Knapp, "The Field of Nonverbal Communication: An Overview," in C.J. Stewart and B. Kendall (eds.) On Speech Communication: An Anthology of Writings and Messages, (second edition) (San Francisco: Rinehart Press) 1972. Each participant received a copy of this manuscri
C. "Nonverbal Variables" in J. C. McCroskey, C. E. Larson, and M. L. Knapp, An Introduction to Interpersonal Communication (Englewood Cliffs N. J.: Prentice Hall) 1971, pp. 93-122.

Only one of these three selections would be assigned readings.

6. Additional Readings - It was felt that some students may wish to do additional readings and a very brief bibliography to act as a "starter" could be distributed. It would consist of:

A. Argyle, M. Social Interaction (NY: Atherton Press) 1969.

B. Bosmajian, H.A. The Rhetoric of Nonverbal Communication: Readings, (Glenview, Ill.: Scott, Foresman) 1971.

C. Fast, J. Body Language (NY: M. Evans) 1970.

D. Hall, E.T. The Silent Language (NY: Doubleday) 1959.

E. Mehrabian, A. "Communication Without Words," Psychology Today 2 (September, 1968) 53-55.

F. Ruesch, J. and W. Kees, Nonverbal Communication: Notes on the Visual Perception of Human Relations, (Berkeley: University of California Press, 1964.

G. Schutz, W. Joy (NY: Grove Press) 1967 .

H. Sommer, R. Personal Space, (Englewood Cliffs, N.J.: Prentice Hall) 1969

7. Topics To Be Covered -

A. General Introduction - Use of "Two Men Talking" exercise. Discuss the Relationship of Nonverbal and Verbal Systems (Instructor preparation should include reading: S. Duncan, "Nonverbal Communication," Psychological Bulletin 72 (1969) 118-137; P. Ekman and W. V. Friesen, "The Repertoire of Nonverbal Behavior: Categories, Origins, Usage, and Coding, Semiotica, 1 (1969) 49-98; Also the Argyle and Harrison readings above would be useful background material) During this discussion the instructor may also want to point to the contemporary applications in politics, courtship, experimenter bias, teaching,etc

B. Environment and Space - Here the instructor may want to report in some detail the Maslow and Mintz studies and the Festinger et al study--both of which are reprinted in Barnlund's Interpersonal Communication: Survey and Studies(Boston: Houghton-Mifflin) 1968; Also W. Griffitt, "Environmental Effects of Interpersonal Affective Behavior: Ambient Effective Temperature and Attraction," Journal of Personality and Social Psychology, 15 (1970)240-244; Also material from Sommer's Personal Space. The exercise "Back Me Up If You Can" can be used during this unit also.

C. Eye Contact - Here the "Unusual Interview" is applicable as a student participation exercise. Use eye contact material in McCroskey, Larson, and Knapp in discussing the exercise.

D. Gestures, Postures, and Body Movement - Refer to the chapter by Knapp in Stewart and Kendall for lecture material and references. Include such things as liking behavior, status, affective states or moods, need for approval, quasi-courtship behavior, and markers. Also: A. Mehrabian, " Significance of Posture and Position in the Communication of Attitude and Status Relationships," Psychological Bulletin, 71 (1969) 359-72.You may want to include in this unit some discussion of touch behavior--the so-called "group grope" workshops, etc. Especially good background references: Frank's article in Bosmajian's book; and S. M. Jourard, "An Exploratory Study of Body-Accessibility," British Journal of Social and Clinical Psychology, 5 (1966)221 - 31.

E. Facial Expressions - The goal of this unit should be to explain the recent breakthroughs in studying facial expressions of emotion. See Ekman's article in Semiotica (1971) and the Shannon reference from the Amer. Nurse's Assn. Some may wish to treat some of the literature on "universal" of facial emotional expressions from Ekman's work.

F. Vocal Cues - Use the material from Knapp's chapter in Stewart and Kendall as a basis for lecture material. Also: D. W. Addington, "The Relationship of Selected Vocal Characteristics to Personality Perception," Speech Monographs, 35 (1968) 492-503; Also, J. R. Davitz, The Communication of Emotional Meaning (NY: McGraw-Hill) 1964. And S. Duncan's article.

You may want to report in detail S. Harm's study "Listener Judgments of Statu Cues in Speech," QJS, 47 (1961) 164-68.

G. As an attempt to wrap up this unit and give the students some observational practice on a variety of cues, you may want to use the exercises "Emotional Charades" or "A Stranger in Class."

MINI COURSE H

"Objectives for the Basic Course in Interpretation"
Conducted by Wallace A. Bacon

Report

Session I. A Discussion of the Aims and Objectives of the course in Philosophic Terms.

The Session began with short statements from each of the following panel members:

Cecelia Hodges Drewry, Princeton University
Frank Galati, Northwestern University (now at Roosevelt University)
Richard Haas, Central Michigan University (now at the University of Michigan)
Frances McCurdy, University of Missouri
Beverly Whitaker, University of Texas at Austin

These statements are provided below.

Following the statements, and interaction among the panel members, the written statements were distributed. After a short break, all members of the session were invited to participate--to respond to earlier remarks, to raise questions, to offer extensions of ideas.

What seems remarkably consistent throughout the session was an agreement on two central concerns: the literary text, and the behavioral and experiential response of the student to that text.

Also distributed to participants was material from Oral Interpretation and the Teaching of English, ed. T. L. Fernandez, NCTE, 1969. This volume contains explicit statements on objectives, provides a general course outline, and gives a bibliography.

Must There be "Teach" in Teacher? - Richard Haas

When I go on a July picnic, it seems that before I've had the opportunity to assault the first watermelon, some vulgar bug is crawling up my leg. From that moment on, I have the frenzied feeling that bugs are crawling all over me. That feeling is somewhat akin to the reaction I have when I stand in front of a basic interpretation class - I feel I have behavioral objectives crawling all over my body. And that's trouble. But I have identified a couple of these crawling things.

The first crawler is educational in nature: Can oral interpretation be taught? I thought I had an original question here, but Hiram Corson asked it over 70 years ago, and he gave it an affirmative, but limited answer. He said that "the main result which can be secured in teaching reading . . . is technique and elocutionary skills of various kinds. . . the illumination of subject matter, intellectual and spiritual, must come from the *being* of the reader."[1] Woolbert and Nelson asked the same question in 1928 and said, in essence, that since it *is* being taught, it *can* be taught.[2] They admitted, however, that "just how much any person . . . draws on a knowledge of technique, and how much he draws upon what might be called his spiritual resources makes for interesting speculation."[3] They happily pass off as interesting speculation what I find to be a dismally perplexing problem. Granted, good oral interpreters work hard, but as Woolbert and Nelson point out, "work at what?"[4] What *are* interpretation students to work at? Aside from finding new literature, analysing it, and rehearsal, with some occasional listening, what sustains the interests of oral interpretation students between performances? And what can I do to turn that interest into a learning experience? Is it a matter of teaching? In any case, I must know what *can* be taught before I begin to know what *should* be taught.

Is it necessary for me, with the title of teacher, to teach? There is a humbling philosophy among teachers which states that that which must be learned cannot necessarily be taught. I can accept that, but the reverse of the statement bothers me: Those things which can be taught need not necessarily be learned. Oh I organize, clarify, synthesize, and maybe for a few even inspire, but what in the name of teaching do I teach? Frankly, I hope these sessions will give me some answers.

The second of these crawling things is literary. Although we must provide the student with tools for making his discoveries in literature, the how of literature, how the literature says itself, is too often deemed by the socially conscious student as disinterested knowledge which cannot exist in the midst of interested forces. These socially conscious students prefer the message focus of literature and their interpretations could better be treated by the social psychologist, political scientist, historian, and insurance agent than the oral interpretation teacher.

But while this slash in the thin skin of the literary pedogogue can be treated and cured, our real task is one of resurrection. I mean overcoming the incalculable harm done to our students by the literary training (teaching) in the early years of their education. When I enter a class on the first day, I ask, "How many of you do not like poetry?" Judging from the arms in the air, you would think I was Monty Hall asking,"Who wants to make a deal?" John Ciardi said, "There's not a child entering first grade who doesn't love poetry. By the time they're in high school, they're through with it. . . To a great extent, this is because poetry is the worst taught subject in our schools."[5] Grade school and high school students are given mounds of poorly selected material to read through. In order to answer questions like what was the name of Byron's dog and which of the pilgrims in the *Canterbury Tales* had a gap in his or her teeth, they must read through the literature "like a child with an urgent bladder."[6]

The students' concept of education also contributes a problem for the oral interpretation teacher. Allen Tate says the student cannot read poems properly "because he has been pampered by bad education, expects to lie down and be *passive* when he is reading a poem. He admits, for some obscure reason, that the reading of poems is a part of his education; but he has been taught to believe that education is conditioning; something is being done to him, he is not doing anything himself. And that is why he cannot read poetry."[7] If passive behavior is not a problem, then the student who views oral interpretation as an exercise in the ego-development of his individuality certainly is. Many modern students, following their credo of "doing your own thing," torture some fine pieces of literature under the banner of "That's what it means to me." Any criticism of that interpretation is immediately an assault upon their personality, ideals, and all that modernity holds sacred like tranquilizers, motorcyles, and plastic lined garbage pails. C. S. Lewis insists that surrender to literature is imperative: "Get yourself out of the way."[8] He says the reader who is unwilling to surrender "inhabits a tiny world" and "is contented to be only himself, and therefore less a self."[9] Oral interpretation should provide students with the opportunity to gain new perceptions through surrender to literature and participation within it.

I am cautious of behavioral objectives, not because I do not believe in them, but only because I fear someone may believe I think open-mindedness, genuine participation, and appreciation of art can be measured. I do have expectations for the basic class which include a surrendering to literature to gain new and valuable perceptions of the human condition, an open, yet critical appreciation of and participation in the arts of literature and oral interpretation, and an increased expressive faculty for manifesting the discoveries they make in literature. In one corny, but honest statement, I would prefer each student in my class to know all the whys, why-nots, ifs, hummings, and rumblings in four or five good pieces of literature that they would keep with them and value the rest of their lives, than hate 500 Victorian poems in the most high touted of anthologies.

Footnotes

[1] Hiram Corson, The Voice and Spiritual Education. New York: The Macmillan Company, 1904, p. 18.

[2] Charles H. Woolbert and Severina E. Nelson, The Art of Interpretative Speech. New York: F. S. Crofts and Company, 1928, p.v.

[3] Woolbert and Nelson, p.v.
[4] Woolbert and Nelson, p.vi.
[5] John Ciardi, "Love for Poetry Lost in School," - an article by Marie H. Walling for a Phoenix newspaper. I do not have the name of the paper, date or page. . .just the clipping.

[6] James Crenner, "The American Tourist," Under 30, Charles Newman and Willi A. Henkin , Jr.(ed.).Bloomington: Indiana University Press, 1966.

[7] Allen Tate, On the Limits of Poetry. New York: The Swallow Press and William Morrow and Company, 1948, p. 123.

[8] C. S. Lewis, An Experiment in Criticism. Cambridge: University Press, 1965 p.19.
[9] C. S. Lewis, p. 140.

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Objectives for the Beginning Course in Oral Interpretation - Frank J. Galati

The purpose of any course of study is to bring students in contact with a body of knowledge. Students of literature and the arts examine subjects that span the entire spectrum of human life because art seeks to explore and reveal everything that is connected to the human spirit and that issues from it. The student of literature must be a student of psychology, sociology, politica science, natural science, music, painting, indeed, as many of the arts and sciences as are met in the great works of the human imagination. The student of literature is a student of the imagination and its many pleasures. He is a student of humanity and he seeks to know how and in what ways the artist [illegible] and reflects the nature of being human. Men gather at the performances and displays of art, in great auditoria, in museums, in open fields, in streets. They gather to exchange and celebrate the mutuality of life. This gathering, and the inspiriting and exhilarating pleasure of discovering that mutuality, occurs in the classroom as well.

To introduce a college student to the pleasures of the imagination is not necessary. He is already acquainted with many of the ways in which art pleases and in the way in which art, in whatever form, corroborates his experience. It would be a mistake to begin an introductory course in Interpretation with the notion that every student is a tabula rasa, unread, unschooled, unskilled in Interpretation and with no idea at all of how potent and life-giving art can be. It is necessary that the student's skills, talents, experiences, and ideas be a part of the atmosphere of study. The spirit of the classroom must be the spirit of art which adds to and deepens the experiences of life. The body of knowledge for the beginning student in Interpretation then is at once vast and fragile. More important than the number of poems studied or performances prepared or papers written is the spirit of the study, its quality, devotion, earnestness, and the degree to which it gives the student pleasure--for, like art, if it does not please it will never teach.

There are several goals which may be set forth for a beginning course in Interpretation. The beginning course ideally seeks to:

* actively engage the student in works of literary art
* promote the pleasure of art in the student
* develop the student's critical ability and vocabulary
* develop the student's perception of the way in which literary art is constructed
* expand and enlarge the student's ability to speak through and with works of literary art
* develop the student's perception of the generative effect of performance on literature
* allow study to celebrate life in the way in which art does.

Wallace Bacon has said in his beginning text that the student should be seeking answers to the question "how does a literary work feel when it speaks?" By keeping this question in view in a beginning Interpretation course, the student will actively engage himself in works of literary art. He will feel, and approach the experience of the work. The experience of the work realized for the performer and the class will bring pleasure. By probling a literary text carefully for performance and by participating as audience members at the performance of well studied and carefully rehearsed literary texts, the student will further his understanding of how literary art works, how it is made and what informs its design as well as its substance. Through discussion and analysis of the performances of literary texts the student will develop critical perceptions and keen insights into the nature of the creative and performing arts. Skill in speech and in the art of performance is of course developed in the interpretation process, but the more important value of performance, or the act of becoming, which is the act of speaking with and through the literary text, is a humanistic one. When an interpretative artist becomes a poem, or the narrative sensibility in a story, or a character in a drama, he is in a sense becoming another, speaking from a position outside of himself in a gesture of love and humanity directed toward those who in turn wish to share and "become" the literary text as well. The development of the student's sense of the other, of the outward movement of the human spirit and of the willingness to recognize and share the mutual human experience is perhaps the most important feature of a beginning Interpretation class. A sense of love and compassion for the vast hosts of men and women, heroes, victim, villains, and fools that people the great works of man's imagination -- and hence an understanding of all men--places Interpretation in a key position within a liberal arts context.

For Interpretation to be an effective way of teaching literature and humanness it must be taught in the spirit of its subject. That which informs the spirit of art should also inform the spirit of its study, the atmosphere of the classroom, the teacher and interpreter as well.

Objectives for Beginning Course in Oral Interpretation - Frances McCurdy

Cognitive

1. To recognize that oral interpretation is creating the living presence of the text.
2. To know how a literary work feels when it speaks.
3. To recognize behavioral response in himself and others.
4. To become familiar by practice and observation with various modes of oral interpretation.
5. To become familiar by reading and listening with more literature than he previously knew.
6. To learn techniques of analysis and synthesis for enactment of literature

Behavioral

1. To create the presence of his literary text.
2. To make the behavioral responses that serve the literary text.
3. To ask the questions of himself and the text that contribute to creation of the presence of literature.
4. To follow the author's cues for enacting the text.
5. To make an act of interpretation of transaction.
6. To use voice and body to serve the literature.
7. To judge his own and others effectiveness as measured by ability to make the act of interpretation serve the act of literature.

Objectives for the Beginning Course in Oral Interpretation - Cecelia Drawry

To enunciate a "philosophy" of the basic course in Oral Interpretation or any aspect of speech and drama always confounds me, until I admit that such a philosophy has evolved and changed as my teaching and living have evolved and changed. As a doctoral candidate at Northwestern, I viewed the business of the interpreter to be "communicating to an audience from the printed page . . . the author's material in its full aesthetic, emotional, intellectu and artistic impact." You will recognize an abbreviation of the definition of Professor Charlottee Lee in her Oral Interpretation. Illumination of and communication of the material through careful analysis, proper "Mechanics" and cultivation of emotional sensitivity was the key.

Then as I moved through early years of teaching and performing, my prime concentration was on communication of the author's intent and on combining the best of the natural school with the best of the mechanical school. Briefly, this philosophy rested on objectives familiar to all of us:

1. to illuminate the material fully, realizing that the interpreter is entrusted with the words of the author and that his clearest responsibility is to maintain that integrity
2. to "educate" students and audiences to the significance of oral interpretation as a distinct performing art, rather than a tool of other areas of speech
3. to elicit habits of imaginative and thorough analysis
4. to increase familiarity with historical periods and styles of literature and with multiple modes of presentation
5. to provide opportunity for experimentation and the lessons learned through success or failure
6. to assure an exchange between interpreter and audience, while maintaining an appropriate degree of aesthetic distance.

In addition, another motivation was always present: the need to respect relevance. Even before it became a household and "campushold" word, the importance of the relevance of material to reader and to audience seemed imperative. At that stage in the development of a philosophy, however, I equated this relevance with universality or timeliness.

Later, however, responsible relevance became re-defined in this philosophy. The relevance born of demands for similarity or distilled from elements of universality developed into a more startling relevance, deduced from antagonistic attitudes. Let me illustrate with an example I used in a different way in a 1969 panel. Gwendolyn Brooks' poem "The Mother" dealt with the subject of abortion in a sensitive and even loving manner before the present legislative interest:

Abortions will not let you forget.
You remember the children you got that you did not get,
The damp small pulps with a little or with no hair,
The singers and workers that never handled the air.
You will never neglect or beat
Them, or silence or buy with a sweet.
You will never wind up the sucking-thumb
Or scuttle off ghosts that come. . . . . . .
. . . .
I have heard in the voices of the wind the voices of my dim
killed children,
I have contracted. . . . .
. . . .
Though why should I whine,
Whine that the crime was other than mine?--
Since anyhow you are dead. . . . .
. . . .
Believe me, I loved you all.
Believe me, I knew you, though faintly, and I loved,
I loved you all.

For the rather conservative, first-generation-college, white women to whom I introduced this poem some time ago, the easy universality of "each man killing the thing he loves" or even the easy "relevance" of black poverty today was apparent. If the students found comparable sacrifices or dilemmas or strengths or weaknesses, in their own lives, with which to identify, they read the poem fairly convincingly. However, those who pushed farther and flirt with, for them, the jarring notion that bearing all of the children one conceives can elicit deliberations, blame, and questioning similar to that expressed in the poem, discovered an additional road to understanding the author's intent even if they did not sympathize with it.

Consequently, the student had to become one with material that seemed alien to her, but which, as a result of analysis, had alerted her to some universal touchstones, but also which--out of its very dissimilarity to her experience-forced re-investigation of that experience. Thus, preparation of the material became more complex, but such dimension can deepen the "presence" of the reading rather than sabotage it. The congruence of the "inner form of the poem and the inner self of the reader" (Dr. Bacon's perceptive explanation in The Art of Interpretation) can occur, then, not only because of the unversality but also because of the duality of attitudes imposed on the interpreter. Instead of submerging his ideological disagreement, one can use it in his preparation and inspect previously unexplored relevances. He need not lose sight of the author's intent, but can--through re-evaluation of his own beliefs--often enhan it.

This is a subtler commitment than reading"now" literature exclusively, for its relevance--as some students desire to do. This exploration of relevance in seemingly dissimilar concerns is, I submit, particularly pertinent in today's world. It is one of the objectives of a basic course that can deepen aesthetic, emotional, and intellectual effectiveness and achieve social awareness for the interpreter and the audience, without violating the material My evolving philsophy for a basic course rests there at this moment.

Objectives for the Basic Course in Oral Interpretation - Beverly Whitaker

The objectives for a beginning course in oral interpretation, as discussed in this report, are both tentative and designed for a specific group. The objectives, or more specifically, the manner of implementing the broad objectives, are tentative in the sense that I have followed this course design for less than two years. Also, they are the outgrowth of a specific student population. The beginning classes are composed of sophomores, most of whom share the following characteristics: they have had high school experience in oral interpretation; they are already responsive to the pleasures of literature; they are planning to enroll in at least one advanced interpretation course; and they are acquainted with few tools of literary criticism.

* * * * * * * * * *

This class is an introductory course in performative and other critical approach to the study of literature. The format of the course is based on three assumptions:

1) that performance extends and demonstrates a student's understanding of a literary text, understanding gleaned through a variety of critical approaches;

Statement of Methods and Techniques for Teaching Nonverbal Behavior - Robert S. Breen

Traditionally the oral interpreter has had to rely on his social intuition and his creative imagination for providing the expressive behavior most appropriate to the language of the literature he is interpreting.

Teachers have found it difficult to teach students social intuition and to develop techniques for improving creative imagination. They would be happy, indeed, if science could come to their rescue with principles and methods that would insure expressive accuracy. It is too early. The sciences of proxemics haptics, and kinesics are still in their infancy. We must continue to rely on some kind of humane behaviorism or mechanistic psychology to shore up the interpreter's flagging imagination or faulty intuition.

The present discussion of nonverbal behavior regards speech as gesture, the mouth as an instrument of gesticulation first and an organ of speech-sound second.

It is a principle of the methods here recommended for training the interpreter that the verbal and nonverbal behavior of the characters he represents are congruent and consistent, one with the other.

Polarization refers to the methods employed by interpreters to attract the attention of audiences and also to establish reflexively that inner state which is essential for maximum control by the interpreter of his expressive means.

Four kinds of behavior are available to the interpreter for use in his art: adaptive, empathic, emotional, and conventional. Charles Darwin has explored the relationship between adaptive and emotional behavior and established the principle that the vestiges of adaptive behavior still inform emotional behavior even when the former are no longer functional.

Because costumes alter the shapes of men and women in the interest of accomplishing certain cultural or fashionable ambitions, it is valuable to express those alterations even though the costumes themselves may not be worn by the interpreter. Costumes may dictate the way a character stands or moves and that behavior may serve as an index of the attitudes and social stance of that character.

Teachers may find that a student is reluctant to commit himself to a scene, to fill-in or fill-out the forms provided by the text. It may be especially true where dramatic texts are concerned. Provide the student with a physical prop that may have a literal or a symbolic function in the scene or may serve in some vague way as an objective correlative. There is no obligation on the part of the interpreter to use the prop in the performance unless he feels finally that it is or may be functional for the audience.

2) that performance is itself a method of realizing or actualizing a text--an addition to the other critical approaches, some of which lead the student to and others through the literature; and

3) that because of its medium, interpretation is in a position to reconcile those paradoxical aims in literary study; participative engagement and clear-sighted detachment.

The course, which begins with a consideration of literature as dramatic action, an approach that subsumes all other approaches, is organized around major critical methods. For convenience sake, it is also arranged according to genre. With each unit, an attempt is made to introduce the chief figures and tenets of a critical theory as well as significant terms and concepts associated with a specified genre. Performances are, of course, of central importance in each unit. For example, the formal approach, as applied to the study of drama, includes (1) lectures on Aristotle's doctrine of causes, the elements and forms of drama; and the Chicago Critics' extension of this formal method; (2) discussions of structural elements in this genre of literature; and (3) demonstrations and discussions of these performances as they both illumina features of the text and engage the student who experiences the drama.

During the term several approaches (the number dependent on class size) are employed in the study of other genres: explicative, rhetorical, historical, psychological, and archetypal.

Each performance round assumes the class's acquaintance with all the selectio performed. The performance is preceded by the student's introductory oral discussion of certain features of the text, using the specified critical approach.

For the final round, an extensive written analysis which incorporates as many of the critical approaches as appropriate, precedes a performance which hopefully reflects and realizes the richness of understanding that multiple approaches to the text may provide.

Session II. A Discussion of Techniques, Materials, and Methods by Which
the Objectives Might be Accomplished

Participants were:
Robert Breen, Northwestern University (moderator)
Kenneth Crannell, Emerson College
Leland Roloff, Northwestern University

Mr. Breen discussed the role of non-verbal behavior in the interpretative act; Mr. Crannell, the importance of voice training; Mr. Roloff, the implications of media for performance. Statements and bibliographies for this session are reproduced here. Both Mr. Breen and Mr. Crannell included demonstrations of points they wished to make.

Each presentation was followed by discussion, though the discussion for this session was necessarily briefer than that for the morning session.

Bibliography for Nonverbal Behavior

This bibliography is suggestive: Darwin's book is seminal and classic; Laban is semi-classical; Alexander is a new and revived enthusiasm; Gunther's book represents a new enthusiasm; Benedetti is the latest in a long line of text books on acting; Birdwhistell is an anthropologist, Ruesch, a psychiastrist, Ekman, a psychologist, Natanson, a philosopher, and Duncan, a sociologist. The bibliography provides a spectrum of scientific interest in the field of nonverbal behavior.

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Voice and Speech in Oral Interpretation - Kenneth C. Crannell

In recent years a great deal of attention has been placed on the role of analysis in the oral interpretation of literature. This was a healthy change from the "external" approach to oral interpretation championed by many of the nineteenth century teachers and performers. However, more attention must be placed on one of the oral artist's most important tools--his voice and speech. An untrained voice reading poetry is like playing a Chopin concerto on a piano that needs to be tuned. All of the pianist's "divine" artistry goes unappreciated if the "tool" is out of tune. This must be true of the oral interpreter. He is viewed on two levels: he is first a person and then an oral interpreter of literature. His voice and speech must be appropriate to his personality as well as the literature that he is communicating. From the moment an oral interpreter begins his introduction he is receiving feedback from his audience. The audience is making a judgement of the speaker through auditory and visual stimuli.

Obviously, analysis is extremely important to the oral interpreter if the audience is to "receive" the literary work. However, since the oral interpreter must be a free channel for the work, anything that interferes with the flow of the images must be eliminated. One of these limitations is the lack of an appropriate vocal response. The oral interpreter may be intellectually sound in his analysis of a work, but if his performance is marred by a faulty voice or inappropriate articulation, the literature suffers tremendously. We have all experienced performances by readers who could not be heard, as well as readers who should not be heard! A background in listening, phonetics, and voice and articulation is invaluable to the teacher of oral interpretation.

The main reason for dealing with voice and articulation in an oral interpretation class is to develop vocal flexibility so that the student can handle all kinds of literature. Train his voice and speech to be free! It is a difficult task because speech is a learned skill. The teacher must break faulty speech and vocal habits and at the same time establish new and appropriate ones.

Exercises for Breath and Articulation

The Pirates of Penzance
I am a very model of a modern major general,
I've information vegetable, animal, and mineral,
I know the kings of England and I quote the fights historical,
From Marathon to Waterloo in order categorical;
I'm very well acquainted too with matters mathematical,
I understand equations, both simple and quadratical;
About binomial theorem I'm teeming with a lot of news,
With many cheerful facts about the square of the hypotenuse.
I'm very good at integral and differential calculus;
I know the scientific names of beings animalculus;
In short, in matters vegetable, animal and mineral,
I am the very model of a modern major general.

"Nightmare Song" from Iolanthe
You're a regular wreck with a crick in your neck,
And no wonder you snore, for your head's on the floor,
And you've needles and pins from your soles to your chin,
And your flesh is acreep for your left leg's asleep,
And you've a cramp in your toes and a fly on your nose,
And some fluff in your lungs, and a feverish tongue,
And a thirst that's intense, and a general sense,
That you haven't been sleeping in clover.

Rats!
They fought the dogs and killed the cats
And bit the babies in the cradles,
And ate the cheese out of the vats,
And licked the soup from the cook's own ladles,
Split open the kegs of salted sprats,
Made nests inside men's Sunday hats,
And even spoiled the women's chats,
By drowning their speaking with shrieking and squeaking,
In fifty different sharps and flats
--Robert Browning

Retreating and beating and meeting and sheeting,
Delaying and straying and playing and spraying,
Advancing and prancing and glancing and dancing,
Recoiling, turmoiling, toiling and boiling,

And gleaming and steaming and streaming and beaming,
And rushing and flushing and brushing and gushing,
And flapping and rapping and clapping and slapping,
And curling and whirling and purling and twirling,
And thumping and plumping and bumping and pumping;
And dashing and flashing and splashing and clashing;
--Southey

Exercises for Overly Open Throat

Ghost: I am thy father's spirit;
Doom's for a certain term to walk the night,
And for the day confined to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purg'd away.
--Shakespeare

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. . . .
--Robert Frost

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold:

Exercises for Vocal Inflection

"Jabberwocky"

'Twas brillig and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Banderscatch!"

He took his vorpal sword in hand;
Long time the manxome foe he sought--
So rested he by the Tumtum tree,
And stood awhile in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh, Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

Simplified Dialects

Cockney

1. vowel in "cat" [æ] often turned into vowel in "them" [ɛ]
    e.g. ham, back, sat, apple, taxi
2. diphthong in "ice" [aɪ] is produced in back of throat
    e.g. fine, high, life, strife, I tried
3. diphthong in "now" [aʊ] flattened out
    e.g. How now trown cow
4. vowel in "go" [o] tenser than usual
    e.g. Why don't you look where you're goin'?
5. vowel in "true" [u] tenser and closer to theatrical pronunciation of "new"
    e.g. who, few, rude, crude, flew
6. drop "h" before initial vowels
7. "tt" in medial position becomes stopped or omitted
    e.g. little, better, cattle, battle, bottle
    same for "got"; e.g. I ain't got it.
8. f for th [θ]
    v for the [ð]
    e.g. something is sʌmfly
    thirst is f3st
    feather is fɛvə
9. vowel in "make" [e] turns into diphthong in "ice" [aɪ]
    e.g. change, train, favor, bake a cake

Southern British

1. Broad "ah" [ɑ] (as in "father") when followed by [f], [v], [s], [z], [th], [n]
    e.g. half, halves, last, bath, bathes, dance
2. Not broad "ah" in words containing "and" except "command" and "demand"
    e.g. understand, hand, random, handsome

3. "aw" [ɔ] for letters "oar," "oor," "ore," and "our"
   e.g. hoard, floor, sore, four, adore, awful
4. "er"--use [ɜ] made with the tongue tip behind the lower teeth for letters "ear," "er," "ir,""or," "our," "ur," and "yr" when in stressed syllables
   e.g. heard, fern, kirk, worst, journal, curl, myrrh
5. Unstressed syllables ending in "ar," "er," "ir," "or," "ur," and "yr" drop the ending and make it a short "a" [ə]as in "about"
   e.g. mortar, further, tapir, odor

words containing 4 and 5: murder, learner, furver

6. Trill the [r] between 2 vowels in a word and at the end of a word that is followed by a word beginning with a vowel
   e.g. merry, far away, here it is, tourist, her intention, very

Southern American English

1. "ah"[a] substituted for many words with the vowel in "cat"
   e.g. bath, half, last, ask, rather
2. substitute [ɪ] as in "bit" for [ɛ] as in "men"
   e.g. met, fender, send, tenderloin
3. [æ] as in "cat" for [e] as in "made" before [r]
   e.g. hairy - hærɪ
   swear - swæə
   rare - ræə
   care - kæə
   bare - bæə
4. say "er" with tip of tongue behind lower teeth. This vowel is used for vowel in "her". It must be in the stressed syllable
   e. g. fern, mercy, wordy, turkey
5. drop the unstressed "er" in all "or" words and make one syllable words two syllables
   e.g. tore - toə
   shore - ʃoə
   lore - loə
   roar - roə
   bore - boə
   sore - soə
6. [e] as in " make" used for the [ɛ] in "met" before [r]
   e. g. Mary merɪ
   variation- verɪjeʃən
   gregarious-grəgerijəs
7. "ah" [ɑ] for the diphthong in "ice" [əɪ]
   e. g. I, life, like, spite, my, high
8. drop the "er"in unstressed positions (same as New Englander). Do the same with "or," "ar," and "ir"
   e. g. nature, father, brother, actor, tartar sauce
9. drop the "ing"
10. one syllable words frequently become polysyllabic
    e. g. four -- FOWER
    less -- LEYES
    bored - BOWOOD
    good -- GUWOOD
    cord -- KOWOOD
    class - KLAYASS
11. omit the (l) when followed by another consonant
    e. g. help - hɛp
    self - sɛf
    twelve - twɛv
    film - fɪm

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Session III. The Nature and Function of Criticism of Performances, Considered Both Theoretically and Practically

Questions were distributed; they are attached to this report. They served as springboards for discussion.

The panel members, each of whom began by making a short statement, were:

Lilla Heston, Northwestern University (moderator)
Anneke-Jan Boden, Eastern Montana College
William McDonnell, Wisconsin State University (Eau Claire)

After the discussion, involving all those at the session who wished to participate in it, three readings were presented by students in the High School Institute at Northwestern University. The students and the material they performed were:

John Papais (Munster High School, Indiana)--a scene from Shakespeare's
    Midsummer-Night's Dream
Elizabeth Georges (Waukegan High School, Illinois)--Dylan Thomas'
    "A Visit to Grandfather"
Brian Kelly (New Trier East High School, Illinois)--three poems by
    Emily Dickinson

All were students who had just completed their junior year of school.

After the readings, critical responses were given by the panel members, with the audience participating. The student readers remained during the session, and took part in the discussion.

Questions for the Third Session: Criticism and Performance

1) What is the function of the criticism?
2) Should students be encouraged to become better critics as well as better performers?
3) Should criticism be evaluative or descriptive?
4) Should student be given a grade as a part of the criticism of his performance? Should some, or all, of the performances be ungraded?
5) Should criticism be in written form from teacher? And also from students?
6) Should a part of the criticism session be devoted to a re-working of the performance?
7) How valuable are class sessions which are devoted to re-readings?
8) Should teacher and class have an opportunity to know the literature being performed before the performance?
9) Should length of each performance be restricted?
10) Are there any special problems connected with the performance of prose, poetry, or drama? Are different elements valued in the performance of any one of these? Should they be?

Evaluational Comments - Wallace Bacon

It seemed clear that the course had served a useful purpose--one of which was the recognition of a strong central bond among teachers of the subject. There were too few students and secondary school teachers in the course, but it was helpful to have those students who were present contribute to the discussions, as they did. There was some feeling that not all discussions were opened fully enough to participants in the course, and the criticism seems justified; on the other hand, it was not always true that audience members were ready to participate.

It was suggested that at future courses of this general kind, teachers would welcome exploration of a smaller area of the course in greater depth. In view of the complexity of the task being accomplished in the basic course in interpretation, this suggestion seems wholly justified.

It should be pointed out that none of the bibliographical materials included with this report are meant to be in any sense complete. They are suggestive and, we hope, helpful.

MINI COURSE I

"Application of Multivariate Statistics in Communication Research"
Conducted by Francis J. Kelly

Purpose and Procedures

The intent of the course is to show how multivariate procedures can more closely reflect the complex questions present-day communication theories posit.

In general, the course will focus upon reflecting complex communication research problems into adequate statistical models. Participants should be familiar with the basic concepts regarding frequency distributions and sampling variability. A first course in inferential statistics should have met these prerequisites.

The general linear model and simple vector operations will be introducted in the first session. The following sessions will be devoted to combining simple linear models to reflect complex questions. The presentation will be on an intuitive level since the instructor assumes the audience to be serious researchers rather than statisticians. The participant is urged to bring his own research problems which can be used as the vehicle for model building.

A discussion on computer programs which have sufficient flexibility to be useful will be made during the last session. Also, sources for obtaining computer programs will be provided.

Report
Mini-Course on Multivariate Applications

The course was developed around three main topics: (1) Multivariate Theories of Communication; (2) Multivariate Statistical Models; and (3) Computer Usage for Multivariate Analysis.

Multivariate Theories of Communication

Most present-day communication theories (e.g., Berlo, 1960; Wiseman and Barker, 1967; Osgood, 1957) specify complex variables which enter into the communication act. For pedagogical purposes, these theories were reduced to a general quasi-mathematical model which facilitates translation into statistical models.

The model presented was:

$R_r = (R_c, S_f, S_c)$ (adapted from Kelly, 1970)

The equation should be read:

The response of the receiver (R_r) is a function of receiver characteristics (R_c), focal stimula characteristics (S_f), and contextual stimulus characteristics (S_c).

The task of the investigator is to identify the relevant variables and express the functional relationship among these variables as they relate to the response of the receiver.

Receiver characteristics, focal stimulus characteristics, and contextual stimulus characteristics are essentially generic terms, each of which encompasses numerous variables. An illustrative list might be:

Receiver Characteristics (R_c)

1. listening ability
2. divergent thinking ability
3. convergent thinking ability
4. expectations regarding the credibility of the message source
5. value of the message received
   etc.

Focal Stimulus Characteristics (S_f)

1. structure of the message
2. content of the message

Contextual Stimulus Characteristics (S_c)

1. channel mode
2. noise accompanying message
3. source characteristics; e. g., general credibility of the source, sex, etc.
4. general context (classroom, beer hall, locker room, church)

These complexities are only suggestive of what an adequate investigation into a communication act must encompass in order to adequately explain the receiver's behavior.

The expected functional relationship among these variables is derived by the investigator's intuition based upon his fund of experience as an observer and theoretician. For example, among the list given above, it seems reasonable to expect the credibility of the source is not independent of the receiver. Suppose a message regarding numerous communist activities was attributed to have been written by J. Edgar Hoover. A right-wing conservative would probably accept the message, whereas a Student for a Democratic Society would probably reject the message. Conversely, if the source was attributed to Angela Davis, a totally different response would likely occur.

Given a different message with the above combination of source and receive characteristics, another series of responses might be expected.

In the simplified problem just presented:
Receiver characteristics (R_c) might be some measure of liberal-conservative
Focal Stimuli (S_f) would be the two messages, and
Contextual Stimuli (S_c) would be the two sources of the message.

The response (R_r) of the receiver might be a multiplicative function of the several experimental variables.

Multivariate Statistical Models

During the several sessions, Multiple Regression Models were developed to show how the simple problem presented could be analyzed. More complex models were developed and computer applications were also discussed.

The main references given may be of interest to researchers in the field. Recommended readings were:

Non-mathematically oriented:

Kelly, F. J. "Multivariate Considerations," Chapter 2 in Emmert & Brooks, Research Methods in Communication, Houghton-Mifflin, Inc., 1970.

Kelly, F. H., et. al. Research Design in the Behavioral Sciences: Multiple Regression Approach, Southern Illinois University Press, 1969.

Mathematically oriented:

Cattell, R. B., ed. Handbook on Multivariate Experimental Psychology, Rand McNally, 1966.

A specification of the complex linear models is beyond the scope of this brief report on an already condensed mini-course. The Chapter by Kelly (1970) may be the simplest coneeptual introduction to multivariate procedures. Kelly et al., (1969) provides a more comprehensive and self-instructional exposure to multivariate analysis. These references assume only an elementary algebra background.

Cattell's (1966) handbook should be consulted, but is most useful for the researcher with a matrix algebra background.

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MINI COURSE J

"Developing Behavioral Objectives"

Conducted by Larry L. Barker and David T. Miles

Purposes and Procedures

A total of nine hours will be required for the course. However, the course will be composed of 3-three hour units in which participants will enroll for two of the units. The first three hour unit will be for all participants registered (both college teachers and K-12 teachers). The second three hour unit will be exclusively for college teachers and the third unit will be exclusively for teachers in grades K-12.

Course Purpose:

Unit I: Upon completing the first unit participants should be able to:

(a) specify the role of behavioral objectives in instruction by reproducing the model of instruction provided in Kibler, Barker and Miles.

(b) state, in writing, a rationale for employing behavioral objectives in instruction.

(c) specify, in writing, the three behavioral domains (including taxonomic levels).

(d) define and differentiate between planning and informational objectives as specified in Kibler, Barker and Miles.

Units II and III: Upon completing either Unit II or III participants should be able to:

(a) write planning and informational objectives for their own subject areas for each of the behavioral domains.

(b) rewrite general course objectives (provided by the instructors) in behavioral form.

Materials and Procedures:

All participants are asked to read, in advance, assigned sections in Behavioral Objectives and Instruction. In addition, participants are asked to bring sample of general (and, if available, behavioral) objectives currently being used in their instruction.

During the first unit, a combination of lecture (audio-visual), discussion and programed materials will be employed. For the second and third units, programed material, blackboard examples and class discussion will be employed.

Mimeographed instructional materials will be distributed in the classes, and participants will be asked to bring their copy of Behavioral Objectives and Instruction to the class session.

Sample Instructional Objectives in Speech Communication
Developed by Participants

Speech Education

1. Given a list of the ten most used high school fundamentals of speech communication textbooks and one hour, the teacher will describe in writing the point of view and organizational development (by chapters) of at least eight of the ten textbooks.
2. Given the task of developing a unit on informative speaking for an elective high school fundamentals course, the teacher will write three behavioral objectives following the Kibler-Barker-Miles criteria in a thirty minute period
3. Given a classroom teaching situation, the trainee will deliver a ten minute extemporaneous explanation of the function of ____________ without making gross grammatical or syntactical errors.
4. Upon completion of the speech teacher training program and prior to internship, given thirty minutes, students will list four major publications in speech communication and identify the point of view toward "non-verbal" communication. Performance will be measured by agreement with those publications.
5. Given two weeks of introduction to the methods of teaching speech, students will name and describe alternate organizational schemes for basic (or first) courses in speech. Performance evaluated by agreement with class discussion and text.
6. Given four weeks of instruction in methods of teaching speech communication the student will write a plan for a daily lesson which will include a behavioral objective, materials needed, description of day's activity, and an assignment for the following day. Success will be determined by agreement with classroom models.
7. Given a classroom student speaking assignment, the teacher-trainee will direct oral evaluation of student speeches. Direction of evaluation will be judged effective when the oral criticism becomes spontaneously peer initiated and constructive in quality.
8. Given completion of a survey unit in International Phonetic Alphabet, the teacher-trainee will phonetically transcribe a 50-word dictated passage with at least 70% accuracy.
9. Given classroom practice with speech assignments structured according to Monroe's motivated sequence, and five manuscripts of ten minute speeches, three of which employ the motivated sequence, and 60 minutes the teacher-trainee will correctly identify all three motivated sequence speeches.
10. In the evaluation of speeches in a basic high school or college speech class the teacher should achieve a degree of reliability of at least .60 when rating with five of his peers when using a well developed speech evaluation form.
11. The teacher should demonstrate competence in leading discussion by enlisting participation from at least 2/3 of the population of a class of 20-25 students, the quality of his leadership to be evaluated by five members of the class or his peers in the methods class.

Persuasion

1. Given the opportunity to present a five minute persuasive speech, the student will construct and present a message which will change the attitudes of the class audience. Evaluation will consist of the use of pre- and post-test attitude measures completed by the audience (acceptable performance is any positive attitude change).

Organization
1. Given four video-taped informative speeches, the student shall identify, for each speech, the method of arrangement used by the speaker in the body of the speech. Terminology shall be that used in class discussion and in the textbook. He must score correctly on three of the four.
2. In a 3-5 minute presentation the student will report on a written project done for social studies.

The oral presentation will include (and be graded on the basis of the inclusion of a statement of the subject, description of the method used to acquire information on the subject, and conclusions reached by the student. Emphasis is placed on evidence of organization in thought processes and presentation.
3. In three minutes the student will give an oral presentation concerning or about a book he has read. The presentation will include only a summary of characters and a description of the most interesting portion to the student.

The grade will depend on the student fulfilling the limitation of the assignment and the enthusiasm he generates for the book in his fellow student as displayed by their interest in purchasing the book in a mock sale.
4. Given a five minute speech assignment the student will record his time during a private practice session and during actual class performance and record the difference an audience has on the rate of speaking.

Language
1. The student will demonstrate his understanding of semantic levels of abstraction by correctly ordering the following list of terms in a hierarchy of most abstract to most concrete: President, Richard Melhous Nixon, leader, President of the U.S., man.
2. The student will demonstrate his understanding of affective communication by listing at least five examples of "loaded" words contained in a manuscript of a 3 minute persuasive speech.

Textbook Evaluation
1. Given a bibliographical list of 40 recently published speech textbooks, the student will write (and mimeograph) a preference list of no less than 10 texts that he feels adequately cover the following areas.
    Oral delivery
    Interpersonal communication
    Group discussion
This prepared list will be discussed by the student ________works from ______ for the purpose of the class.

Each student is given a "fund" of $500.00/1,000.00 (mock of course) to use in bidding in an auction for the book.

Audience Analysis
1. Given a 15 minute quiz, the student will identify in writing the psychological traits of his audience. Acceptable performance consists of listing 70% of those objectives in class.

When presented with a description of a specific audience, the student will identify, in an essay, the important demographic and psychological traits of the audience as discussed in class.

Public Speaking

1. Given the student's choice of subject matter, the student will write a thesis statement for a 5 minute informative speech. The statements will be judged acceptable if, in the opinion of the instructor, it is informative in nature, sufficiently narrow in scope that it can be discussed in 5 minutes, and if the language is both precise and vivid enough to be attractive to the class audience.

2. Given the criteria for a four minute speech, the student will select five possible contemporary topic areas suitable for a four minute speech and write a limiting thesis statement for each subject. Evaluation will be made by the peer group and instructor relative to the limitations of the topic sentence.

Evaluative Skill

1. Given a tape of an informative speech, the student-trainee will deliver an oral critique of the organization of the taped speech demonstrating his grasp of the principles of informative organization as represented by current literature.

Vocal Variety

1. Given instruction and practice in change of pitch, volume, tempo, and diaphramatic breathing the student will be able to read an excerpt of prose or poetry with vocal variety. The adequacy of the demonstration of vocal variety will be measured by three student judges and a teacher.

Scene Design

1. Given the materials presented in class and (in the) outside readings on color, the student will write a paper of no more than 3 double spaced typed pages on the theory of color and its use in painting a set. Evaluation will be based on the student's knowledge of color theory and his ability to put it to use as determined subjectively by the instructor.

Theatre

1. Given the materials, lectures, and demonstrations presented in class the first week, the student will identify and describe usage procedures for 25 items and tools used in set construction with 100% accuracy in a 15 minute verbal quiz given by the instructor.

Extemporaneous Speaking

1. Given a 6 minute extemporaneous speech delivered by a classmate, the student will write a critical evaluation, using full sentence construction, applying at least 7 of the 10 questions on the questionnaire designed in class. The evaluation will be handed to the speaker at the end of class.

Debate

1. Given a tape recording of a contest debate the student will outline the 8 speeches given and identify the issues of the debate. He will then determine which issue belongs to which team basing his conclusions on the evidence and logic employed. The results will be evaluted by a consensus of the teacher and group.

2. Given a debate proposition, the student will prepare and present a first affirmative speech. He will be evaluated by the teacher on his delivery, evidence, organization and logic.

3. The student will identify in writing with 80% accuracy the different types of debate evidence available and explain the worth of each type in an actual debate situation.
4. Closing objective. Having completed the opening argument and exchange of points, the student will deliver his closing argument which must consist of a general rebuttal to the main points presented by the opposing side as well as a brief re-emphasis of those main points the student utilized in his opening argument and points exchanged. The student will be evaluated on how well his closing remarks refute opposing arguments, incorporate specific varifiable information, and utilize the basic principles of persuasive oratory expression.
5. Opening Objective. Having been presented, no less than 48 hours prior to the scheduled debate, with five different propositions based on current controversial issues, the student, five minutes prior to the scheduled debate, will be assigned one of these propositions and instructed as to whether he must stand in support of or in opposition to that proposition. The student will be evaluated on how this opening statement reflects his knowledge of the subject, supports or opposes the proposition, and incorporates basic principles of persuasive oratory expression.

Participation as a Listener-respondent
1. Given a period of five minutes to "teach " any idea, skill, or concept to a group of students, the student teacher will ask at least five different students three different questions. Three of the responses must be at least 45 seconds in length as determined by a tape recording of the session.
2. Given a previous days assignment to ask one question of a class of speech students which will elicit at least a thirty second oral response from one student who signified his willingness to participate by a raised hand, the student teacher will ask the question of a student. The measurement of a thirty second response will be made from a tape recording of the response by the teacher for agreement among three student listeners.

Stage Fright
1. Given a brainstorming session of five member group the student will describe his feelings when he says he is nervous. A list of feelings will be the result for the class.
2. After his mid-term speech the student will check the feelings he had during the speech from the class check-list. The listener-critic will check manifestations of stage fright. The student will measure his own success in conquering stage fright.
3. At the next-to-last speech the student will again check his feelings during the speech and the listener-critic will check the manifestations.

Radio-TV
1. Given introductory material in Radio and TV the student via closed circuit radio or tape recording, will give (2) two minute news broadcasts. The first will be practice and critiqued by the students and instructor on a subjective basis through introductory materials etc. The second broadcast will contain reevaluation by students in overall techniques.

Grading will be on an overview basis and subjective on the second reading. The student, after being given ideas and materials to explain what a good announcer should be, will write four (4) short one page papers. In each of these the student must choose an announcer and discuss his abilities and style. The papers are for exposure and not graded.

Discussion

1. Given a group discussion in which each student contributes a two minute presentation the individual students will display consideration by showing "eager interest" in the proceedings, i.e., not talking or doing undesirable actions, i.e., hit, wriggle, even though the students turn at presentation is over.

Persuasive Speaking

1. Given three samples of persuasive speeches and the textbook explanation of a proposition, the student will state the proposition used by each speaker, identifying each as one of fact, value, or policy and identify the pattern of organization, labeling the divisions or steps. The acceptable answer will be 70% in agreement with the instructor's analysis.

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MINI COURSE K

"Fast, Cheap and Good: Production of Personalized
Visuals for Classroom Instruction"
Conducted by Richard Byrne

A. Color Lifts

1. Cut pieces of transparent self-adhersive plastic shelf paper to slightly larger than the image to be transferred. Make it big enough so it can be mounted in a ready-mount and handled without leaving fingerprints on the image. (All brands work, but Marvalon Adhesive Vinyl seems to work best).

2. Peel paper backing from the vinyl.

3. Place vinyl on image, sticky side down.

4. Press vinyl firmly onto image. Use a hard object, like a spoon or the plastic tip cover of a ball point pen, to rub the vinyl smooth and eliminate the air and bubbles. Image will appear darker when fully pressed down.

5. Soak in water until the paper can be peeled from the vinyl. Soaking time depends on the paper stock. (It often helps to wash by rubbing with thumb under faucet.)

6. The ink will transfer to the vinyl exactly as the image appeared in print. (Note that the original will be ruined).

7. The whitish clay base should be washed gently from the slide by rubbing with a moist thumb, and rinsing the slide clean.

8. Air dry the completed slide, or blot gently on kleenex.

9. Place another piece of like-sized clear vinyl, sticky side to sticky side and rub to bind them together.

10. Mount in ready-mount slide.

Notes:

- -Glossy magazine lifts work best.
- -Newsprint makes fair reproduction, but leave paper fibers.
- -Glossy, chrom-coat paper does not work adequately.

B. Create Polarized Motion Slides of Unusual Colors

1. Attach Clear (not the invisible Mystic-tape type) Scotch tape to slide mount. Overlap tape in different designs to achieve varying, unusual colored effect.

2. Crumpled cellophane and crystal forms (salt, etc.) will create unusual effects also.

3. Equipment needed to show these slides:
   a. A small piece of polarized material placed in front of lens inside projector, between light source and the slide.

b. A kodak motion adapter attached to front of projector lens. This unit simply is a motor that spins a polarizer. You could get the same effect by spinning a piece of polarized paper around in front of lens by hand

C. Using Escotherm Film and Colored Dyes

1. Draw squares on 8½" X 11" paper.
To make SQUARE SUPER SLIDES, make the squares 1-5/8" X 1-5/8"
(This makes a slide with an interior aperature dimension of 38mm X 28mm).

To make horizontal or vertical 135 slides, make the squares 1-1/2" wide X 1-3/8" high (this makes a slide with an interior aperature dimension of 22.9mm X 34.2mm

2. Paste desired art work (in approximately 1-1/2" square size) in squares. (Just place small dab of paste in middle of art work to avoid excess paste around edges).

3. Place Escotherm Charging Sheet (No. 101) pale gray side down on original.

4. Place setting of 3M ThermoFax copying machine one stop slower than 3M recommended setting for 3M buff paper (see 3M instruction book).

5. Run sheets (original on bottom, face up) through machine.

6. Discard Escotherm Charging Sheet.

7. Place Escotherm color film (no. 101 Black), emulsion side (purple) down on original. Notch on Parlab film should be in upper left corner.

8. Place setting of 3M copying machine one or two stops slower than setting in step No. 4.

9. Again run sheets through machine, original on bottom, face up.

10. Black and White images from original are now transferred to Parlab black fil

11. Clear film by using Escotherm Type a clean solution and cotton balls. Wear rubber gloves as black material being cleaned off film extremely difficult to clean off hands. Do not use too much cleaning solution.

12. Dry and wipe clean with Kleenex.

13. Cut into 1-1/2" squares and place into slide mounts.

14. Paint slides using Escotherm applicolors (No. 451). Available colors are blue, yellow, red, green, orange, violet and black.

15. To leave image intact, paint on base (non-emulsion, shinier of the two side

16. To remove image but create wilder effects, paint on emulsion (duller) side.

17. Slides can be burned, scratched, "Q"-tipped, etc. for further effects.

D. "Burning" Process

1. Draw the image you want made into a slide within the frame size of the ready mount. You must use a #2 pencil, and be liberal with the graphite.

2. Place sheet of Type 128, 3M projection transparency infra-red film (several colors available), white side down, notch in upper right corner, on the original penciled drawing.

3. Set 3M ThermoFax copying machine to as dark as it will go.

4. Run film (type 128) and original through the ThermoFax once. If the desired effect is not secured, run the film and original through again.

5. Cut out 1½" X 1½" square with image centered.

6. Mount in ready-mount slide.

NOTE:
You may wish to experiment further with this technique. It is possible to Xerox (dry type) the original and then run the Xerox copy through the above process. This technique will reproduce ball point pen or other non-carbonized markings.

PREPARATION OF VISUALS

1. Keep originals simple and uncluttered.

    "Simplicity"

2. Avoid excessive text
    For 3-1/4 X 4 a single word or concept
    For overhead projectuals--6 to 7 words/line, max. of 8-10 lines.
3. Visuals is a picture of an idea (one point or one comparison).
4. Itemization by shape and form, rather than words.
5. Write BIG (Print legibly).

    "Write BIG"
    Type size: Read original with naked eye from 10 feet
    Print no less than ¼" high
    Lines thicker than 1/8" do not reproduce well
    For s[illegible]reas, shade--do not use solid fields
6. Handwriting or p[illegible]g is best (says Byrne).

    Again "Stylistic signature"
    Better than set type or art work
7. Informality, even hurried quality

    Conscious imperfection
    Extension of personality
8. Imaginative design

    Avoid wandering curved lines
    Avoid frequent repetition of styles which are not actual leitmotifs.
9. Use color for variety.
10. Use color for emotional supplement to content.
11. Each lecture can have logical spectral development.

12. Composition

Vary angle
Vary size
Vary form

13. Frame and mount transparencies
Notes and sequence number

14. Use textured blanks, gels, or solid blanks on empty screen.

Avoid predictability   Variation of screen orders   Be aware of medium--
TOO MUCH CAN HAPPEN

PROCESS OF PREPARATION

1. Decide on objectives (not image bath!)
2. OUTLINE lecture text - BASIC CONCEPTS
   Bones of the idea reveal logical weaknesses
3. Prepare list of bisuals
   Visuals should determine text, no simple re-illustrate it
4. Photograph - Graphics work - Thermography
5. Mounting, Binding, Masking, Gelling
6. Program visuals and audio
7. Rehearsal
8. Preview and revision

MINI COURSE L

"Individualized Learning Environments"
Conducted by Robert Brooks

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Address of

Mrs. Helen Bain, Immediate Past President
National Education Association

to

Speech Communication Association Summer Conference VII
Palmer House, Chicago, Illinois, July 10, 1971

Thank you Dr. Howell, Dr. Work, and table guests and fellow speech teachers. If I don't come through without the huskiness it's because I've been talking constantly. It really is a pleasure for me to be with the group that I believe is the most important subject matter group in education in this country today. I hope that you realize that the skills and the talents which we have as speech teachers place upon us the tremendous responsibility to help solve the many problems which face this nation and education in this nation today.

I think that having completed my year as President, I found that there was much that I wanted to say, and a great concern that it might be said adequately. I began my year as President of the NEA with a firm belief in the teachers of this country--with confidence in your ability your courage and your intelligence. And I end this year with an even stronger conviction that teachers are the most important people in the world. You are my hope for a better future and you are the hope of millions of people around this world as we work to improve society both here and abroad.

But truism has become a necessity--education must solve our problems. It is apparent that education moves, changes and improves best when teachers move it, change it and improve it. Our profession, through the National Education Association, is a force to be reckoned with. Teachers are on the move educationally and politically on the local, state and national levels. The influence which we have achieved is most encouraging. However, we are just beginning. We have not yet reached our full potential in serving the students and teachers of this nation. To reach that potential, we must continue to use our influence and to build our strength wisely.

In the past year we have made many meaningful, significant changes. One of them came to fruition this past week when Ohio became the thirty eighth to ratify the 26th amendment to the U.S. Constitution. This brought the reality to the 18 year old vote. And I believe that I speak for the majority of American Teachers when I say that we welcome this amendment. In working for the 18 year vote, the education profession has exhibited its faith in its own product--the young who were or have recently been in our classrooms. We believe that it's highly salutory that the energy, the idealism, and the commitment of youth is to be focused on helping make our nation's crucial decisions. We believe that it will help to increase the strength between

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Mrs. Helen Bain, Immediate Past President, National Education Association, holds a BA from Peabody College and an MA in Speech from the University of Michigan. She is a Speech and English teacher from Nashville, Tennessee. She was introduced to the Conference luncheon audience by Dr. William Howell, President, Speech Communication Association.

the generations and positively help in bringing our people together as the young voters work within the system to effect change. This is the constructive approach, and American democracy will be the stronger part. But we will not stop there. We will be busily working making sure that young people register, that they know the issues, that they realize the potential of this new-found responsibility. We believe that the whole nation, not just the new voters, will be the benefactors.

I think that probably the greatest concerns facing teachers throughout this country are the alleged over-supply of teachers and the inadequate financing of education. Rising prices, generally poor economic conditions, and criticism of the schools are contributing to the serious cutbacks of school finance which in turn forces teacher cutbacks. Our condition is properly called under-funded schools, not an over-supply of teachers. There are many unmet needs. Adequate early childhood education would call for far more teachers. Vocational and technical teachers and remedial teachers are greatly needed. And you and I full well know that we need tens of thousands of additional teachers to reduce the class size to manageable levels. This year teachers are not in over supply but schools are understaffed, and teachers must take the lead in correcting these problems. Once again the strength of public education depends upon the will and the determination of the teachers to take the actions necessary to improve it. And fortunately, we have some means at our disposal to begin to take these steps.

One significant way in which we can help is that of professional negotiations. Last year teachers identified as one of our priorities the securing of a professional negotiation law in every state. Although this has been an off year for many state legislatures, much has been accomplished. At the present time, approximately 15 states are prepared to join the 24 which already have negotiation laws. Within the last two years, the number of locals with professional negotiation agreements has increased from less than a thousand to 10,500. And the number of teachers covered by these agreements has increased eight times. These agreements have become increasingly important to teachers in establishing their salaries, conditions at work, involvement in determination of curriculum, and, in the current situation, the protecting of job rights.

This leads me to another goal that will help us in this problem, and that is the role of self government for the teaching profession. This profession is determined to establish its own system of who comes in, who stays, and who leaves. We intend to see that this is based on true educational achievement, classroom expertise, and the judgement of our peers. During the last year, extensive work has been done to develop model legislation for self governance. And the effort will be accelerated during the coming year because we must be in the forefront of this drive.

Last year the members of the National Educational Association asked for a reordering of our national priorities in this country. Our first move to give education the dignity and importance it merits was a call for a cabinet post for education. And if you come to think about it, it is an absurdity to think we are probably the only country on earth which does not have a cabinet post devoted to education. From Norway to New Zealand, from Burma to Britain every country has a Minister of Education. We on the other hand created an unmanageable bureaucracy called HEW whose head has the impossible and conflicting task of devoting his attention to three separate and distinct areas of national concern: health, education, and welfare.

It is my view that one of the main reasons for the existence of the welfare mess lies in the organizational monstrosity of HEW. A cabinet post for education would mean not only that there would be a man, or a woman, at the President's council table whose sole advocacy and principal concern would be the cause of education in American, but it would also mean that responsibility could finally be put at the cabinet level for federal educational policy. Now this is not exactly a new idea. In 1921, a joint resolution passed by fourteen national organizations asked that "education be given recognition commensurate with its supreme importance to the nation " and stated"In view of the reorganization now pending the present is the most opportune time for giving education its proper place in the administrative branch of the government. We respectfully urge that the President of the United States use his great influence to bring about the creation of a department of education with the secretary in the cabinet." Some of the fourteen national organizations signing that resolution were the NEA, the American Federation of Labor, the American Library Association, the National Council of Jewish Women, and the PTA. That was 1921. The resolution expressed then is still appropriate today.

A half a century later, in 1971, we know that this resolution can be implemented only through political action. The educational forces in this nation have mounted a nation wide campaign to achieve this goal.1 We have a big six coalition which is made up of the NEW, the chief state school officers, the National School Board Association, the National Association of State Boards, the PTA, and I guess that's all. These six groups have banded together, have established a letter writing campaign to the President, another one to the Congress. We have a quarter of a million letters going to the White House saying we need a cabinet post. We have set up committees in each state that would be the counterparts on the state level of these that are meeting on the national level. We have formed a coalition . . . .[of] public employees. They have ratified this. We are meeting with the Retired Teachers groups, other groups, and I would hope that when you have your winter meeting that you would go on record as favoring a cabinet post for education.

We believe that with this kind of positive political action, we shall have a secretary of education before we reach our 200th birthday in 1976 that will insure that the federal government's share is more than a small fraction of cost of public education which it is now paying--less than seven percent. It seems to me that by the time this nation is 200 years old, it's federal government must be both willing and mature enough to pay for one third of the cost of public schools. This will not only help create a more just and equitable access to education, it will help drastically to reduce the mushrooming cost of welfare and correctional expenditures. It may sound incredible to you, but it is true that in the city of New York last year, with its 8 million people, there were as many homicides as in about a dozen European countries with a population of 140 million. These countries include Sweden, Denmark, Norway, Finland, Austria, Switzerland, Holland, Spain and Portugal, and the United Kingdom, with huge metropolitan concentrations in London, Amsterdam, Stockholm, Copenhagen and elsewhere. We simply cannot tolerate the possibility that this land of ours has become one of the least civilized and most unsafe places on earth. Decent educational and employment opportunities will mean a better quality of life throughout this land and greatly reduce public cost of nonproductive welfare and penal expenditures.

Last year at our convention I urged political action as a way to achieve our priorities. And teachers were magnificent in their response this year. Examples of teacher power in the political area are countless, but I'd like to share a few with you. The teachers of California helped put John Tunnoy in the US Senate and George Murphy went into public relations work. Wilson Riles became the State Commissioner of Education but whatever happened to Max Rafferty? The teachers of Alaska conducted the most intense campaign in their history. From local school boards to a seat in congress they made their mark. Nick Begich, a former educator and an ardent supporter of education, was moved from the State legislature to the U.S. Congress. The teachers of Florida helped bring an end to the reign of Claudius Maximus Kirk. And Reuben Asken became Governor. And in the process they took care of a hopeful named Carswell. . . . The teachers of Washington state voted and they won, and Congresswoman May learned that it doesn't pay to oppose every piece of educational legislation. The District is now represented by Mike McCormak who is a friend of schools. The teachers of Ohio had had enough, so for the firsttime in their history they elected a candidate for Governor. He won, and John Gilligan is pushing hard for better education. Teachers work for Republicans and Democrats, but always for education. Teachers must remain bipartisan in their activities. We must be made up of good Democrats and good Republicans.

But nothing could please me more if I could say to you and to all the teachers that we have had marvelous leadership in the cause of education by the President of the United States. But this clearly has not been the case. When I took office as the President of the NEA, I felt that it was in the best interest of education in this country for the NEA to make a real effort to work for Mr. Nixon's administration. And as NEA President, I extended a friendly hand. It remained extended and unwelcomed by him. My efforts on the behalf of teachers to confer with the President of the United States on the crucial educational needs of the millions of children in this country were ignored. Further efforts to reach the President were made by Congressman Quie, George Schultz, Elliot Richardson, Sid Marland, Robert Finch and many others. One last effort was made in late April, and every member of the NEA Board of Directors, over 100, signed and sent to the President a letter requesting that he give us an opportunity to present our cause. As yet, there has been no acknowledgement of that request. The only word that we received from the White House was a refusal by the President to speak at our national convention.

Now in this age of technological wonders, the lack of leadership, the lack of compassion, and the lack of creative solutions at the highest levels in our national government are frightening. A lion's share of this nation's ills frustrations and failures must be placed at the doorstep of Richard Nixon. When we look at our nation's vast resources and the failure of this administration to mobilize them for the country's benefit, it is frightening. When we look over the last year during which we combined highest interest rates in a century with the worst unemployment in a decade, the most appalling inflation in the generation, it's frightening. We cannot, we must not, accept these conditions. What is called for is effective action within our system to get our priorities straight, to streamline the apparatus of our federal government, and to commit our resources to achieve our true national objectives.

This is the most anti-educational administration this country has had in many years. This administration has repeatedly made statements which were calculated to reduce confidence in public education. On rare occasions, Mr. Nixon has asked educators to serve on such task forces as urban education, higher education, and student unrest. In each instance he has discredited and ignored the reports. It seems that the administration attacks the schools because it's much cheaper than financing them.

Our concern for the adequate financing of education is shared by the Congress of the United States which felt strongly enough to override the President's veto of education appropriations. Mr. Nixon says we need to know more about learning. He is not aware of the things that you and I learned shortly after we have just stepped into a classroom--that a hungry child cannot learn. That children cannot learn in an over-crowded and understaffed school. That schools cannot function in a constant state of financial crisis. In 1968, Congress appropriated sixty percent of the authorized aid to education. In 1969 the ratio was forty-six percent. In 1970, thirty-seven percent. And this year, thirty-six percent. In other words, of the total amount authorized for education this year, only a little more than one third will actually be spent. Mr. Nixon's educational promises far exceed his educational performance. By definition, Mr. Nixon is an underachiever. I do agree with Mr. Nixon on one thing however. There should be accountability. And this should include Presidents too. Any President who vetoes educational funds and calls them inflationary and fights for obsolete weapon systems and calls them progress should be held accountable. Mr. Nixon has called for our accountability for over thirty months. In November of 1972 we shall call for his.

For my conclusion, I have chosen one of the teachers of this nation's most important governments, the work in the area of human relations on local, national, and international levels. I am very pleased with the activity and the movement in developing human relation programs, and the considerable accomplishments of both state and local associations. There are now forty state associations with active human relations programs. We have over 2000 local associations in this country which have established local human relations programs. And on the national level, we have had an active part in at least two significant decisions which have been made this year. We now have ruling from the highest court in this land concerning the integration of our schools . . . . . The NEA takes pride in having had a part in the establishment of this ruling which clearly establishes the guidelines for the effective integration of our schools. We are all aware that this is not a Southern problem alone, it is a national problem and national leadership, strong, consistent, and just, is needed. We also had an important role to play in designing major features in Senator Mondale's integration bill. Our efforts helped to bring the administration's proposal in line with more effective legislation.

In closing I would like to urge you to accept a challenge to work with all teachers around the world in an effort to achieve world peace. We must, as a nation as well as individuals, learn to live and work together with one another in peace. As a nation we must strive to live in peace with other nations. Every avenue of person-to-person contact should be explored.

Teachers must not assume that someone else will do this. We must do our share. For these reasons, we paid an official visit to the Soviet Union last fall as a guest of the Soviet teachers' organization. This Spring they returned our visit. Other exchanges, including a lecture program exchange, are planned between our teachers and theirs so that we may share an understanding of life in the two countries. Each exchange is undertaken in the hope that some greater human understanding will result--that these exchanges will be, no matter how small, at least a positive contribution to world peace.

I had an opportunity to meet with a representative of the provisional revolutionary government of South Vietnam to discuss the treatment and release of our prisoners of war. And we were seeking to make contact with the teachers of the Peoples Republic of China even before the Ping Pong incident. We must assume a responsibility to work actively for world peace. We are well aware of the horrible alternatives. We educate children for the future. We must also work to insure that they have a future. We must give leadership in bringing all the world's teachers together in order to improve the world's methods of solving our problems. We will live together better in this world if we start thinking more of people. This is one thing that our students have been saying to us. We ought to listen and heed the message. We must humanize our approach and our outlook. We must keep people in mind as we take our actions. And we must turn our attention as teachers to the real issues of education and the human agenda of this nation and this world.